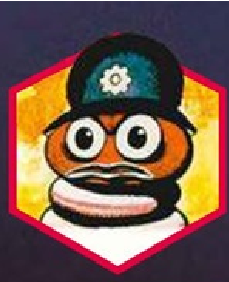

CATCH SOME RAYS

The comic art of Bill Mevin

BBC

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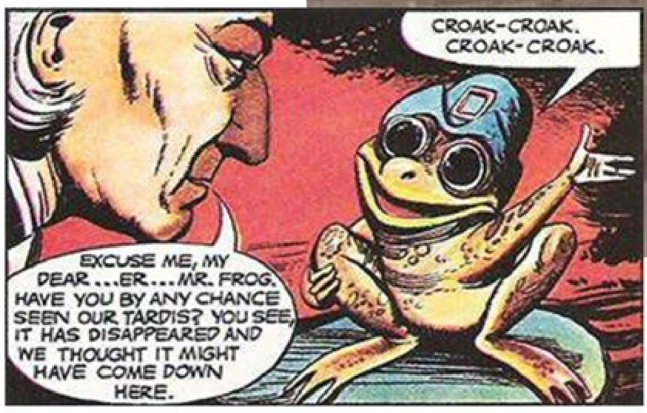
Welcome

Back in 2007 I was fortunate enough to spend a day with the artist Bill Mevin. Before I left his house he invited me into his office and said, "Find a piece of artwork you like and you can take it." Slightly overwhelmed by this act of generosity, I started looking through his collection. I've always been fond of the *Daily Mirror* strip *The Perishers* – the *Mirror* was my family's newspaper when I was growing up – and Bill had plenty of examples to choose from.

Bill smiled when I showed him the one I'd chosen. He took it over to his desk, reached for a pencil, and carefully drew two horizontal lines beneath the final frame of artwork. He then took an ink pen and signed his name between the two lines. Bill was in his mid-eighties, but his hand was perfectly steady and the stylised signature was perfect. It was a gift that I've treasured ever since.

We'd spent most of the afternoon talking about the *Doctor Who* strip that Bill had briefly illustrated for *TV Comic* from 1965-66. Bill's tenure was distinguished by some of the most eccentric, and endearing, adventures from the relatively innocent age when the *Doctor Who* strip seemed only tenuously connected to the television series it was supposed to represent. Although the words 'mental health issues' were not widely used in the 1960s, Bill freely admitted that he suffered a breakdown that interrupted his career. "I wasn't given the chance to develop *Doctor Who*," he told me with a sense of regret. "Six months isn't long enough to develop a strip."


EXCUSE ME, MY DEAR ...ER... MR. FROG. HAVE YOU BY ANY CHANCE SEEN OUR TARDIS? YOU SEE, IT HAS DISAPPEARED AND WE THOUGHT IT MIGHT HAVE COME DOWN HERE.
CROAK-CROAK. CROAK-CROAK.

Although Bill's was not a familiar name to many *Doctor Who* fans, I'm sure I wasn't the only one who was saddened to learn of his death in December. On page 28 Colin Brockhurst – someone else who got to know Bill – pays tribute to a unique talent.

Earlier in December we lost a writer who was an integral part of the First Doctor's era. It's fair to say that story editor Donald Tosh didn't know what he was letting himself in for when he joined the series. The subsequent purges of the BBC archive make it difficult to fully appreciate much of his work, but the available evidence suggests that the 1966 story *The Massacre of St Bartholomew's Eve* was something special. By the time I got to know Donald his television career was almost 40 years behind him, but he was delighted by the recognition his *Doctor Who* stories still received.

Donald made a significant contribution to *The Daleks' Master Plan*, a story that Alan Barnes analyses in *The Fact of Fiction* on page 62. And on page 38 Nick Setchfield gets to the essence of the Donald Tosh I knew – a writer who was committed to historical accuracy in *Doctor Who* but equally open to the endless storytelling possibilities the series offered.

The *Doctor Who* of 2020 may look rather different to the *Doctor Who* of 1966, but it's clearly underpinned by the same values.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Steve Cole

Steve, whose interview with Timothy Combe begins on page 46, is an editor and children's author who has written several *Doctor Who* titles. From 1997-99 he headed BBC Books' *Doctor Who* publishing list. Since 2017 he has acted as freelance consultant and structural editor for the range.

Sophie Iles

Sophie is an author, artist and a once-upon-a-time animator who loves the William Hartnell era of *Doctor Who* the most. Her most recent work can be found at 18thWall Productions and Big Finish. On page 75 she reviews Sophie Aldred's new *Doctor Who* novel *At Childhood's End*.

Nick Setchfield

Nick is an entertainment journalist and novelist. He was born in 1968, the week Patrick Troughton and 'The Monstrous World of *Doctor Who*' appeared on the cover of the *Radio Times*. Clearly this was an omen. In this issue of DWM Nick pays tribute to the late story editor Donald Tosh.

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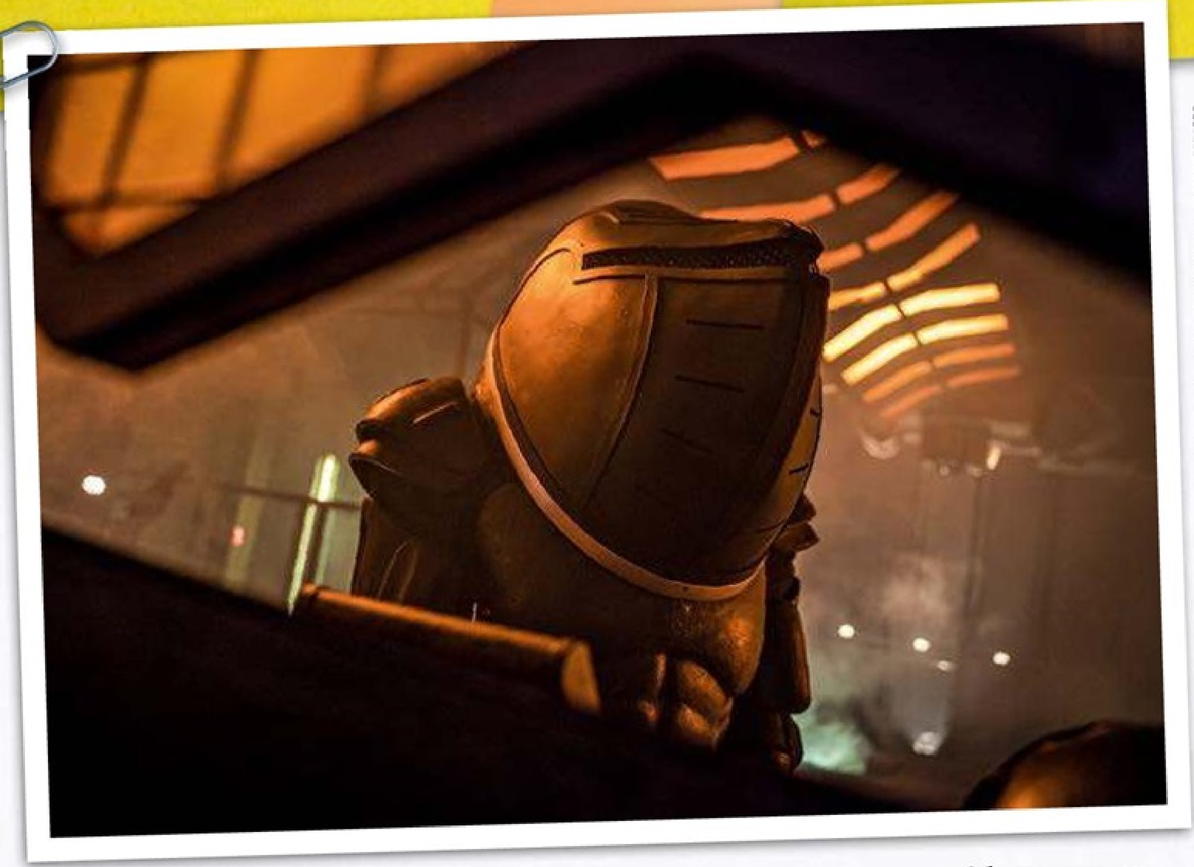
Production NOTES

The finale of Series 12 is almost upon us but, as showrunner **Chris Chibnall** explains, there's still plenty to do…



I'm writing to you from the ancient past – Tuesday 21 January 2020. You'll have just seen *Nikola Tesla's Night of Terror*. (How great was Goran Višnjić?!) *Fugitive of the Judoon* and all its secrets are still in your future.

By this stage in the transmission of the series, you might think we're all off on a beach, drinking cocktails. But the reality is we're still finishing work on the last few episodes of this series of *Doctor Who*. It's a frenzy of deliveries and sign-offs right now: our days are full of them. The demands of post-production, the level of detail, and the high standards our teams set themselves, mean that each episode is delivered perilously close to the wire. It's not a new thing for *Doctor Who* – I've heard tales of broadcast tapes being handed direct to transmission on the day of broadcast, in the not-that-distant past. When people ask why it's hard for the show to return on an annual basis, this is one of the reasons: we started pre-production on this series on 19 November 2018. We started shooting on 21 January 2019. We finished shooting on 30 October and we're still going on post-production. (And that's just the shoot and post-production, before you take a writing period into account.)

The genius wrangling all this post-production is Ceres Doyle, our post-production producer. She has nerves of steel and spreadsheets of platinum. Ceres is one of the great forces behind modern *Doctor Who*. She keeps all the plates spinning and ensures everything and everyone is on track. We couldn't do it without her. Yesterday morning, we were signing off the final score demos for episode ten with composer Segun Akinola (oh my word, what an epic and beautiful score!). This morning we signed off the almost final picture (the ten second 'Next Time' trailer is still being graded) and the final sound for episode six, *Praxeus*. It's on the telly in less than two weeks, eek. It needs to get all round the world, to all those international partners, to be put through technical reviews, to be translated into other languages. Hence, nerves of steel.

Later this afternoon, we're due to sign off the final sound and picture for episode seven, *Can You Hear Me?* Nikki Wilson is with our online editor Christine Kelly right now, putting finishing touches to some transition moments. And every day, new versions of special effects shots pour in from the genius team at DNeg, who I suspect haven't seen daylight for many months. Today, we're looking at final versions of shots from episode nine and almost-finals from episode ten. Look at those Cybermen and… ssshhh.

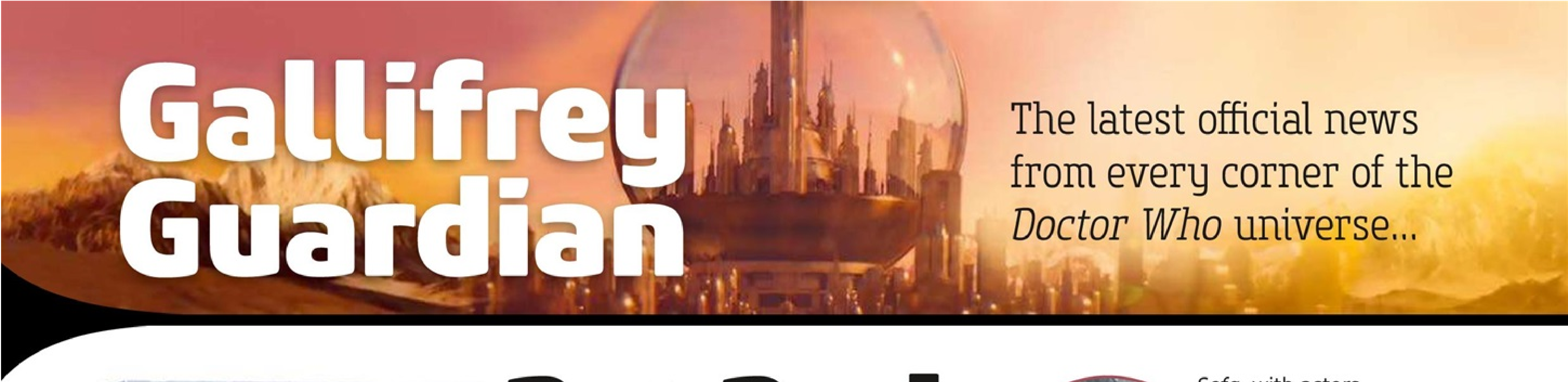
On Friday, we'll be in the final sound mix, joined by writer Maxine Alderton, for episode eight, *The Haunting of Villa Diodati*. The final mix is one of my favourite bits of the process – where we get to hear all the sound effects, the final recorded score and the almost-final picture come together in unison for the first time. We watch it all on a big screen, through big speakers (we then review it on a small TV with small speakers, to check it works on every system), and give notes to the brilliant mixing team, led by Howard Bargroff (or as we like to call him, "the BAFTA-winning Howard Bargroff"). Harry Barnes (or as we like to call him, "the Emmy-winning Harry Barnes"), our inspirational sound designer (every sound you hear is down to him and his team), is a vital part of those days, another brilliant pair of eyes and ears, pointing out the thing that we can't hear is definitely in there in the mix, and pointing out to Howard just where.

One of the great joys of this show which you don't get to see is the brilliant working relationship between Harry and composer Segun Akinola. *Doctor Who* is a noisy show, with a different type of score every week; it'd be easy for sound design and score to be competing and fighting all the time. But Harry and Segun work seamlessly together, hand in glove, respectful of, and delighted by, each other's brilliance. The overlap is such that you can't always tell what's score and what's sound design – and sometimes neither can they. I love the moments when they look at each other and ask, "Is that me, or is that you?"

It's mad and pressurised, but I love this part of the process: the polishing, the finessing, the seeing everything come together. It's a privilege to sit in on those mixes, to listen to the results, and watch these people work. Wherever you were on 21 January, know that a team of people were still working hard, obsessing over every last detail and note and sound, in order to bring you *Doctor Who*. **DWM**

Top: In episode five an unlikely foe is the *Fugitive of the Judoon*.

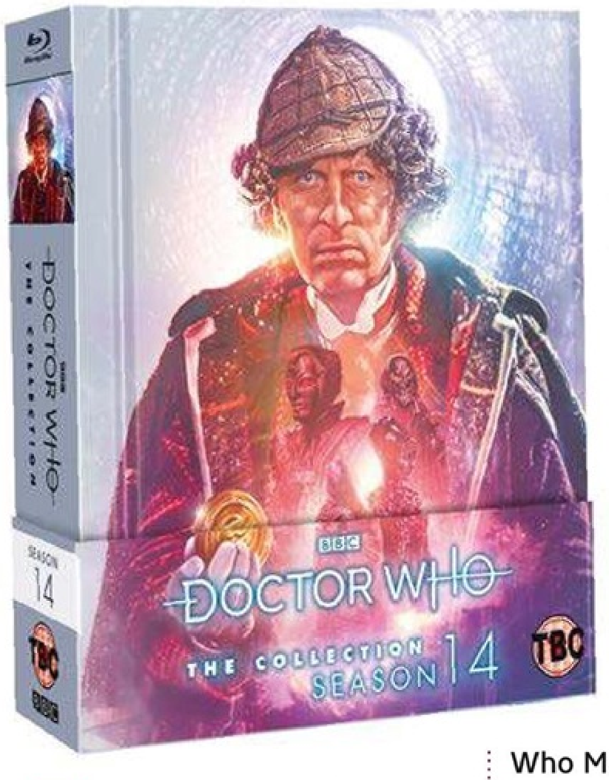
Above: Composer Segun Akinola in the studio. Photo © Charlie Clift.



Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Rat Pack



Tom Baker's third season as the Doctor has been announced as the next release in the acclaimed *Doctor Who: The Collection* Blu-ray range.

Alongside Tom, 1976-77's Season 14 stars Elisabeth Sladen as Sarah Jane Smith and Louise Jameson as Leela. Produced by Philip Hinchcliffe and script-edited by Robert Holmes, it's widely regarded as one of the most successful series in the history of *Doctor Who*.

Restored for Blu-ray release, the eight-disc box set contains the following stories: *The Masque of Mandragora* by Louis Marks, *The Hand of Fear* by Bob Baker and Dave Martin, *The Deadly Assassin* by Robert Holmes, *The Face of Evil* and *The Robots of Death* by Chris Boucher, and *The Talons of Weng-Chiang* by Robert Holmes.

Chris Chapman, a content producer on the range, tells **Doctor Who Magazine**: "This set is full of wonderful new things. As a fan myself I'm really excited to see Neil Bushnell's CG replacement for the rat in *The Talons of Weng-Chiang*. We've been talking about the giant rat for years and now we actually get to see an updated effect."

Chris has produced and directed *Our Sarah Jane*, a 77-minute biography of Elisabeth Sladen. "I think *Doctor Who* fans have such a special space in their hearts for Lis and we really wanted to tell the story of her entire life; not just *Doctor Who*, but her life growing up in Liverpool, her life on the stage. There's an amazing cast on this one because we've got Tom Baker, David Tennant, Louise Jameson and Tommy Knight. And I think it's the first time that 'classic' *Doctor Who* has had a knight of the realm as an interviewee, because we spoke to Sir Alan Ayckbourn about working with Lis on stage when she was in her early twenties.

"When we asked Tom Baker what was so special about her that was the highlight for me really, to see Tom moved by the memory of Lis and showing us on camera how much she meant to him."

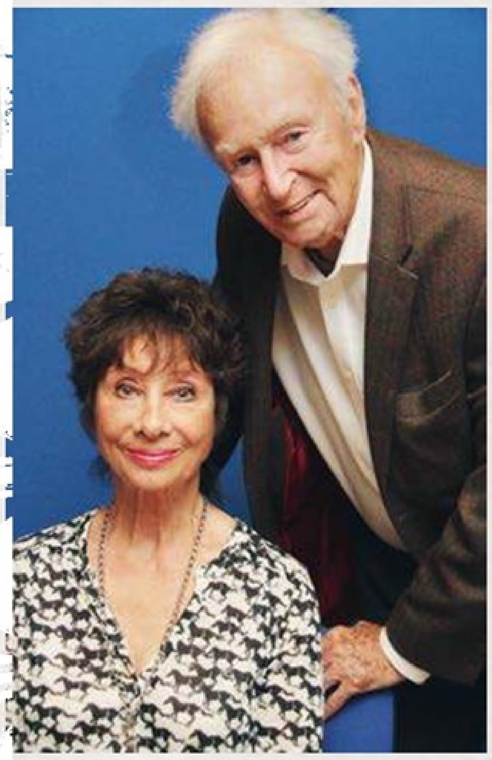
In addition to hours of special features that previously appeared on the DVD releases of these adventures, the new set also includes *Behind the Sofa*, with actors Tom Baker, Louise Jameson, Sophie Aldred and Peter Purves, and producer Philip Hinchcliffe; Matthew Sweet *In Conversation* with Philip Hinchcliffe; *Whose Doctor Who Revisited* presented by Toby Hadoke; audio commentaries, with Tom Baker talking to Matthew Sweet on selected episodes of *The Face of Evil* and *The Talons of Weng-Chiang*; optional 5.1 surround sound on *The Deadly Assassin*; plus brand-new interviews, archive material, convention footage, HD photo galleries, scripts and BBC production files.

Doctor Who: The Collection – Season 14 is scheduled for release on 20 April and is available to pre-order now, RRP £56.16.

Leela (Louise Jameson) is pursued by a giant rat in *The Talons of Weng-Chiang* (1977).

Elisabeth Sladen as Sarah Jane Smith in *The Hand of Fear* (1976).

Ahead of Their Time



Carole Ann Ford and William Russell.

Carole Ann Ford and William Russell, two of the original stars of *Doctor Who*, have reprised their roles as Susan Foreman and Ian Chesterton for a new series of adventures.

Susan's War is a four-part, full-cast audio drama from Big Finish that contains the following stories: *Sphere of Influence* by Eddie Robson, *The Uncertain Shore* by Simon Guerrier, *Assets of War* by Lou Morgan and *The Shoreditch Intervention* by Alan Barnes.

"It's a very complex, interesting and fascinating piece of work which goes backwards and forwards in time in a way we've never actually done before in *Doctor Who*," says Carole. "We're finding all sorts of extraordinary ways to chase after time machines, and the different phases in Time Lords' lives are being investigated.

"Also, it's Susan when she's pushed on a few years. She has different attitudes to things and expects different behaviour from people that she's with. So this is marvellous. She's a much stronger person, and I really like that."

"The Time War is a mighty battle on many fronts, and we're telling that huge story on many fronts too," says producer David Richardson. "This is Susan's story – drafted into the war, an agent of the Time Lords and reunited with her past, firstly with Ian Chesterton, then later with her grandfather in his eighth incarnation.

"How lucky was I to spend recording days with legends like Carole Ann Ford, William Russell and Paul McGann, such key figures from the classic series thrown into this compelling era of new series *Doctor Who*? And with them are Veklin (Beth Chalmers) and Rasmus (Damian Lynch) – two characters whose story arcs spread through a myriad of releases and help tie together our intricate Time War range."

Susan's War is due for release in April 2020. The box set is available to pre-order as a collector's edition CD set (£24.99), or as a download (£19.99) from *bigfinish.com*

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Character Options has confirmed several new action figures as part of its *Doctor Who* range for 2020.

5.5" figures of the Thirteenth Doctor, Graham O'Brien and the Reconnaissance Dalek with Dalek Mutant accessory (from the 2019 New Year's Day Special *Resolution*) will be released on 28 February, RRP £12.99 each. Later in the year, these will be joined by figures of Yasmin Khan and Ryan Sinclair.

In addition, Character Options will also be releasing a Thirteenth Doctor TARDIS model on 28 February, featuring lights, sounds and opening doors, RRP £24.99.

For more details visit *character-online.com*

Trouble in Paradise

Demon Records is releasing a box set featuring two full-cast BBC radio adventures starring Jon Pertwee as the Doctor.

Presented across six 180g pieces of vinyl, these two serials were specially written for radio by former *Doctor Who* producer Barry Letts.

The Paradise of Death (1993) reunites the Doctor, Sarah Jane Smith (Elisabeth Sladen) and the Brigadier (Nicholas Courtney) for an adventure that takes them from Hampstead Heath to the far-flung planet of Parrakon.

In *The Ghosts of N-Space*, the Doctor visits Sicily, where he discovers trouble in the form of spectral monsters from another dimension.

The Paradise of Death and *The Ghosts of N-Space* feature incidental music by Peter Howell. The supporting cast for the stories includes Maurice Denham, Sandra Dickinson, Harold Innocent, Peter Miles, Richard Pearce, Harry Towb and Stephen Thorne.

The box set will be released on 28 February 2020, available on limited edition, Amazon exclusive 'Space World' and 'Spectral' splatter vinyl, or standard edition blue and yellow vinyl. The sets can be pre-ordered now from *demonmusicgroup.co.uk* **DWM**

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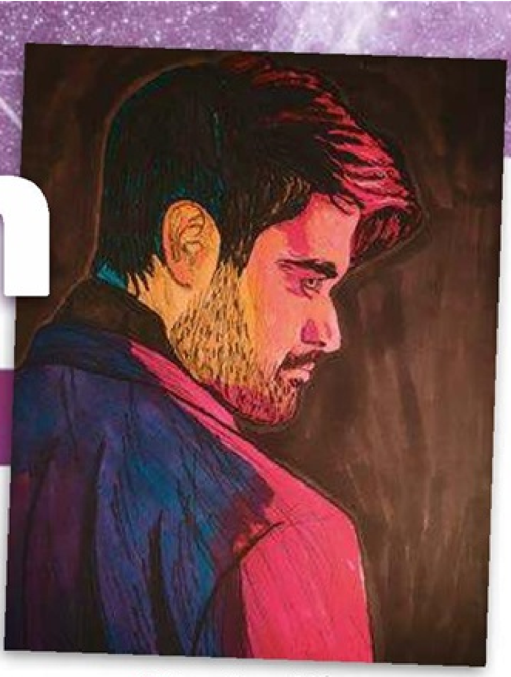
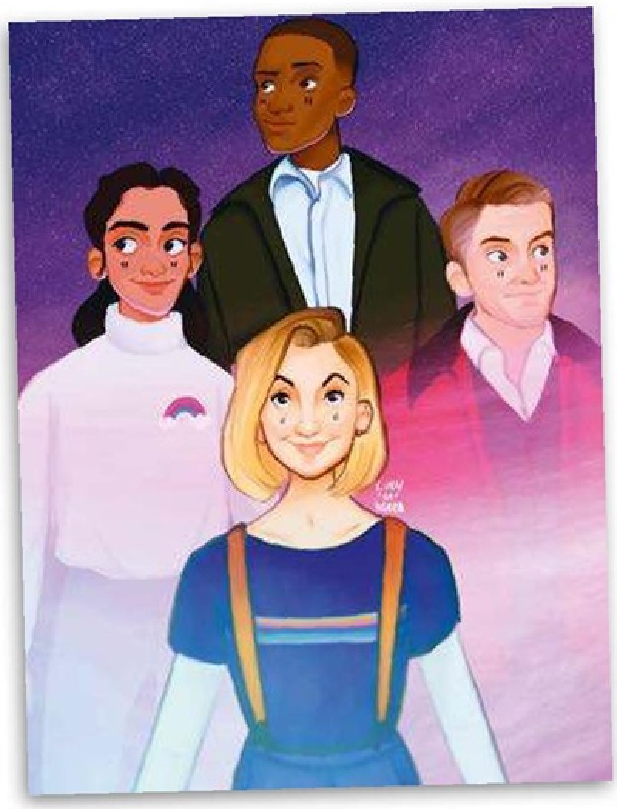


Jenny Fassenfelt's portrait of the Master.

We're already over halfway through Series 12! However, the last issue of **Doctor Who Magazine** went to press before any episodes had aired – so here's what you thought of the first four, starting with *Spyfall* Parts One and Two...



The Doctor and her 'fam', by Lucy Ward.

DOUBLE "OH"

PHILIP SCHOLES EMAIL
I started watching *Doctor Who* during the Matt Smith era and yet *Spyfall* is the only story I have seen since then that has left me speechless. It had all the flair and action of a Bond film, combined with the brilliant return of the Master (who is one half John Simm Master, one half Heath Ledger Joker) and a cracker of a cliffhanger.

However, there was one detail that was the cherry on the cake: the dedication to the masterful Terrance Dicks. People like him deserve to be remembered and this story, I believe, would have made him proud.

PAUL AYRES EMAIL
Wow, what a way to start the new series and new decade! Amazing effects, exceptional acting and a riveting narrative throughout. I really was shocked by the reveal of who O was. Sacha Dhawan was brilliant as the new Master. My only real disappointment is that I always hoped Dhawan would play the Doctor someday...

SARAH SHARPE EMAIL
Mild-mannered Sacha Dhawan going from nerdy to evil in three seconds... For a moment I wasn't totally sold, but his personality kept unfolding, each line more manic and deranged than the last. What a performance. That cliffhanger! Nothing since 2007's *Utopia* has left me this bowled over.

DAVID McALLISTER EMAIL
What a fantastic opener. Kudos to Chris Chibnall, the cast and crew and everyone at the BBC for keeping that twist a secret. Masterful!

ROBERT HARDY EMAIL
I'm glad *Doctor Who* can still surprise me after 56 years. I never saw *that* coming!

MORGAN WATSON EMAIL
I thoroughly enjoyed *Spyfall* Part One, but the last five minutes absolutely blew me away. I did not expect that twist at all and it honestly left me in shock for over half an hour. I'm looking forward to seeing more of Dhawan's iteration of the Master.

COREY HURLEY EMAIL
Spyfall was tense, exciting and thrilling. The aliens were weird and terrifying. Great character development for Yaz and Ryan!

MIKE SMITH
WEST VIRGINIA, USA
Simply put: *Spyfall* was *everything* I was hoping for and more!

MATTHEW LEE EMAIL
Spyfall Part One was a massive upgrade from Series 11. The episode was better written, better directed and better performed. Having the series start off as a spy-based story was a great idea. Action chase sequences, gadgets, undercover work, conspiracies and double crosses – it was all brilliantly done. I do, however, have a nit-pick. The first half was a little slow, but once we reached the halfway point it got better.

Jaspreet Singh's cosplay of the Master.

STAR LETTER

CAMERON LANE KENT
Having *Doctor Who* on television since I was at primary school has cemented it as part of my life. Christopher Eccleston was my first Doctor and every lunchtime following the weekends we could not stop talking about his episodes.

So it's really inspirational that recent episodes have prompted such relevant discussion at my workplace. For context, I now work in a primary school and teach a class of Year 4 children. The walls of my classroom are adorned with posters of Pokémon, Marvel Comics, and of course a few freebies from this magazine, all part of me setting a positive, alternative, nerdy role model for my class.

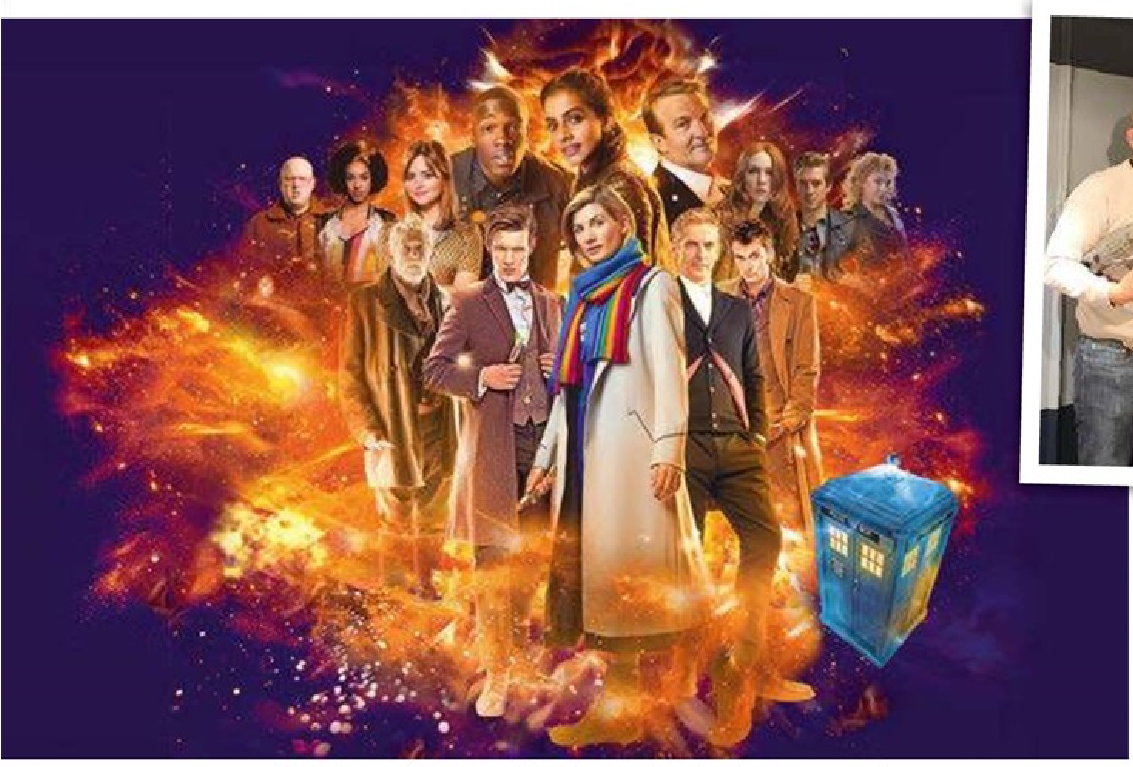
Mutated humans, the Dregs, in *Orphan 55*.

Thanks to *Rosa*, the children openly discuss the issue of racism and are determined to stamp it out. My 'Eco Superheroes' club are taking on board the messages of *Orphan 55*, pledging to reduce climate change.

It makes me so proud that my favourite show can bring such positive change in the younger generation. In 2005, I watched the world being saved on television. In 2020, I'm watching it being saved, live. Thank you, Doctor.

Cameron's letter wins him a copy of *The Twelfth Doctor Chronicles*, a set of four new audio adventures. It's available now from *bigfinish.com* priced £22.99 (CD) and £19.99 (download).

DOCTOR WHO
THE TWELFTH DOCTOR CHRONICLES



Jack Judge's poster celebrating the last decade of *Doctor Who*.

POLICE BOX
ESCA

Bradley Thomas with his parents at Worlds Collide, the *Doctor Who* escape room.

AKSHAY KUMAR BHANDARI EMAIL
Is 'trust' the hidden theme showrunner Chris Chibnall spoke about recently, that is supposed to connect all the episodes in Series 12 together? The Doctor said that rule one of espionage is to trust no one. Daniel Barton spoke about how he could trust no one as a response to his start-ups being hijacked. The Master said, "Everything that you think you know is a lie."

Perhaps the most shocking thing about the episode was the fact that the Doctor has been WhatsApping the Master for some time and didn't even know it! Talk about being catfished...

JAY TAYLOR-JONES EMAIL
Sacha Dhawan's chaotic evil vs Jodie Whittaker's chaotic good could have only made for a fantastic episode. We got an action-packed masterpiece.

MATHEW BEVAN EMAIL
Sacha Dhawan was amazing as the Master. He perfectly encapsulates every other actor who has played the role before him and makes it his own – and so much better. His anger, manic laughing and emotion over Gallifrey's destruction were brilliantly played.

ROB KIRBY HITCHIN
How exactly can we explain the fact that, as of *Spyfall* Part Two, it's been established that this incarnation of the Master was on Earth from the tail-end of World War II right up to 2020, at the same time as the Doctor's arch-enemy was also on Earth during previous, now simultaneous, appearances by his older incarnations (ie *The Dæmons*, *Survival* et al)? This can't be good for the time-stream!

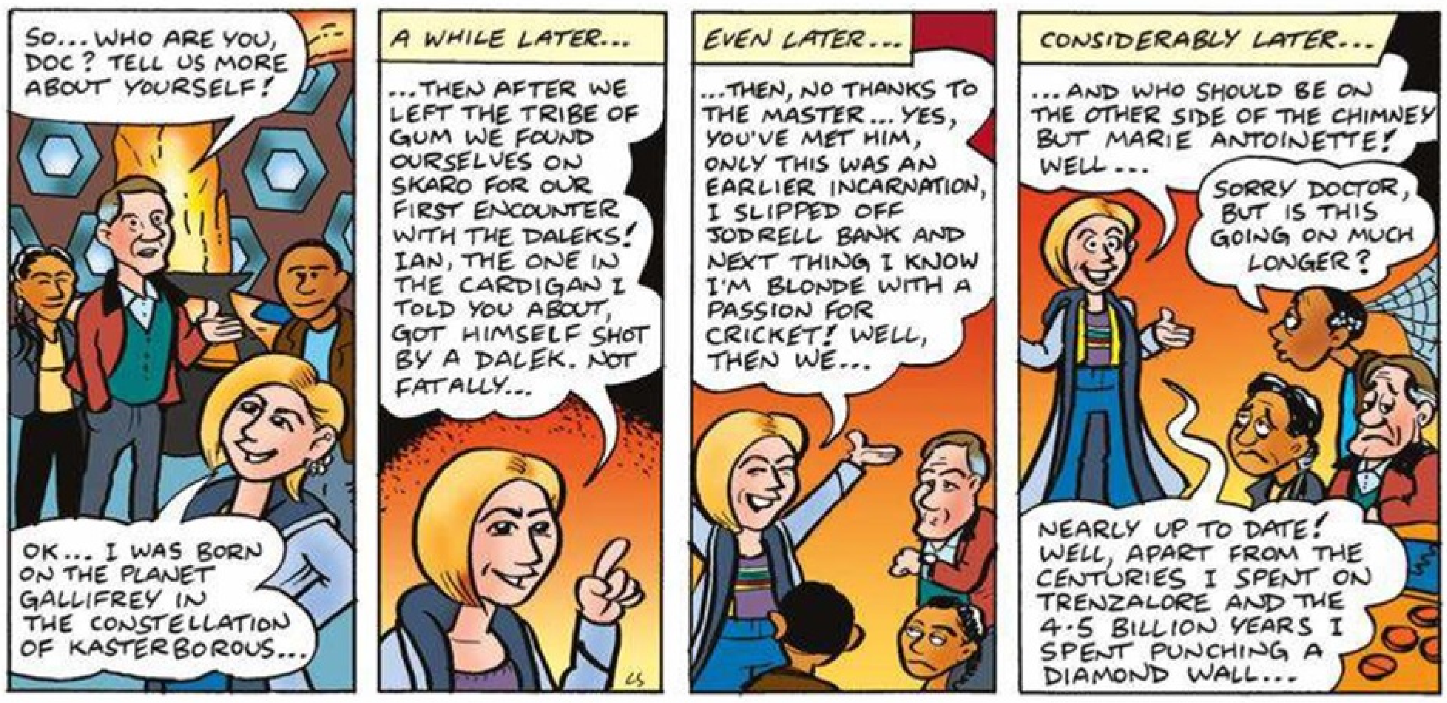
Gallifrey in ruins.

JOHANNA DRAPER CARLSON EMAIL
As an IT professional, I particularly enjoyed seeing Ada Lovelace in *Spyfall*. Since I'm American, I wasn't familiar with the British heroine Noor Inayat Khan, so it was a pleasure to also learn about her. While the plot with the aliens needing people who knew computers seemed a little convoluted, the visuals were impressive and spooky. My biggest complaint now is just this: can someone please get the Doctor pants long enough for her ankles?

BRADLEY THOMAS EMAIL
Jodie Whittaker was brilliant in *Spyfall*. She really got to shine in her confrontations with the Master and the final scenes. The devastation on her face seeing Gallifrey destroyed was heart-breaking. The companions were great too. I loved Graham's laser shoes. It was interesting seeing the 'fam' trying to save the world without the Doctor and starting to question who the Doctor is – something the Doctor herself will be exploring as well, it seems...

JACK NELLIGAN EMAIL
I'm so glad the series has decided to continue the 'Timeless Child' arc first mentioned in Series 11. I'm excited to see how it develops through the rest of Series 12.→

The Daft Dimension BY LEW STRINGER


SO... WHO ARE YOU, DOC? TELL US MORE ABOUT YOURSELF!
OK... I WAS BORN ON THE PLANET GALLIFREY IN THE CONSTELLATION OF KASTERBOROUS...
A WHILE LATER...
...THEN AFTER WE LEFT THE TRIBE OF GUM WE FOUND OURSELVES ON SKARO FOR OUR FIRST ENCOUNTER WITH THE DALEKS! IAN, THE ONE IN THE CARDIGAN I TOLD YOU ABOUT, GOT HIMSELF SHOT BY A DALEK. NOT FATALLY...
LS
EVEN LATER...
...THEN, NO THANKS TO THE MASTER... YES, YOU'VE MET HIM, ONLY THIS WAS AN EARLIER INCARNATION, I SLIPPED OFF JODRELL BANK AND NEXT THING I KNOW I'M BLONDE WITH A PASSION FOR CRICKET! WELL, THEN WE...
CONSIDERABLY LATER...
...AND WHO SHOULD BE ON THE OTHER SIDE OF THE CHIMNEY BUT MARIE ANTOINETTE! WELL...
SORRY DOCTOR, BUT IS THIS GOING ON MUCH LONGER?
NEARLY UP TO DATE! WELL, APART FROM THE CENTURIES I SPENT ON TRENZALORE AND THE 4·5 BILLION YEARS I SPENT PUNCHING A DIAMOND WALL...

WHO TUBE

This issue's selection of *Who*-related videos...

Louise Jameson returns to the world of *Doctor Who* to promote the release of *The Collection: Season 14* – and she's brought along an old friend. Go to: *tinyurl.com/Season14Announcement*

"Everything you think you know is a lie." Catch the Series 12 mid-season trailer, featuring the first glimpses of upcoming episodes. Go to: *tinyurl.com/MidSeason12*

Jodie Whittaker, Mandip Gill and Tosin Cole share their thoughts on Series 12 so far at a Q&A following a US *Doctor Who* screening. Go to: *tinyurl.com/WhoQandA*

Enter the TARDIS and join the Doctor on a mini-mission in 360-degree VR. Can you help a lost alien make its way home before impending disaster strikes? Go to: *tinyurl.com/3DRunaway*

TOTALLY
DOCTOR·WHO

Presenter Liz Barker shares her memories of making CBBC's *Totally Doctor Who* and working with Barney Harwood. Go to: *tinyurl.com/TotallyDoctorWho*

Galaxy Forum

ON TWITTER...

Your thoughts on Series 12 so far...

@BadgerLeopard *Spyfall* Part One: Wow! *Spyfall* Part Two: WOW! Enough said.

@MightyJonE Strong episode, but what happened to Barton? He got no satisfying closure in this story. Even if he returns, there still needed to be a better conclusion to his narrative.

@Emma_Alexander As a Jodrell Bank astronomer, I always love it when we get a mention! But should the reference in *Spyfall* not have been to the Pharos Project (unless that was based at Jodrell Bank all along...?)

@jmcleod912 Too many things wrong with *Orphan 55*. No explanation as to how Kane survived; Bella's reason for blowing the place up didn't feel real, it felt dumb; smart engineer kid runs out stupidly; should've seen Benni's end. Why didn't they go back and save them in the TARDIS?

@Oppenhuis1 *Nikola Tesla's Night of Terror* wasn't bad, but I did wonder why the Doctor didn't erase anyone's memories this time. Tesla and Edison both walked away intact. I know it can be explained away with "the Doctor knows when she can/can't", but it seems jarringly inconsistent to me.

@BirdofDawning Goran Višnjić was brilliant! I would watch a whole new show with him as Tesla. I appreciated that they didn't make Edison the big villain, as has been portrayed in some pop culture.

A *Doctor Who*-inspired wall mural in Shantelle York's bedroom.

Ian Garrard's Fourth Doctor scarf, hand-knitted by his friend Vicki Wells.

→ The Doctor, Graham, Ryan and Yaz visited Tranquillity Spa in *Orphan 55*, where they discovered a terrible fate for humanity...

WHAT WE DID ON OUR HOLIDAY

SIMON DARLEY DONCASTER
Watching *Orphan 55*, I couldn't help comparing the fate of mankind, in the form of the Dregs, to the Haemovores from 1989's *The Curse of Fenric*. As I recall, they too evolved on a polluted future Earth. As the Dregs were land-based and the Haemovores were underwater for the most part, it's conceivable these two species evolved alongside each other, as with the Eloi and Morlocks in the HG Wells classic *The Time Machine*.

NICK SAVAGE RUGBY
The costume design in *Orphan 55* had a distinctly 80s vibe to it, and the Dregs represented a welcome return of truly frightening monsters to *Doctor Who*. The Doctor's message at the end – "Be the best of humanity" – couldn't have been more appropriate for the world today. Well done to writer Ed Hime.

CAMILLE FRIEDRICH FRANCE
I had kind of guessed the twist of the episode and I was glad it turned out the way it did. I *really* liked the Doctor's speech at the end. Lots of our politicians should listen to her. I am always proud of the show when it uses our most beloved Doctor to teach us important lessons or to make us realise what we are able to do if we only decide.

MATTHEW SMITH RUGBY
Believe it or not, Chris Chibnall didn't invent political *Who*. It has existed in *The Green Death* in 1973, through to *In the Forest of the Night* in 2014, and everywhere in between.

GALINA VORONEZH, RUSSIA
It was really cool to have Novosibirsk feature in the episode, even as a desolate post-apocalyptic landscape. Well done to the designers who got the Cyrillic writing right, which doesn't always happen! It's particularly cool, since the Novosibirsk fan community is actually one of the most prominent local *Doctor Who* fan communities in Russia.

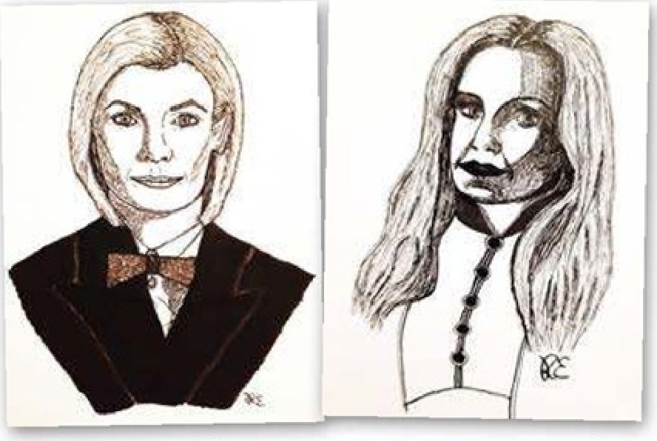
JENNIFER SHELDEN ORPINGTON
Orphan 55 raised some questions for me about fixed points in time. If this was just one of many possible outcomes, how does that work? I understand time can be rewritten but didn't think that the future and past applied to the Doctor as she can go anywhere. There are certain stories in the *Who* canon where things can't be changed because the outcome had to happen. Surely this is true of future events as well as past?

Robert Glenister in 1984's *The Caves of Androzani*.

Team TARDIS took a trip back to Gilded Age New York in *Nikola Tesla's Night of Terror*, where they met an inventor from the past who had his sights set on the future...

CURRENT EVENTS

JACQUELINE RICKARD EMAIL
A scorpion queen from outer space? *Nikola Tesla's Night of Terror* was so inventive! I was genuinely gobsmacked when Wardenclyffe Tower, an invention I only ever heard about in documentaries, was given centre stage in the plot. It was rendered brilliantly! And who else loved the fact that the companions were in period attire throughout the whole episode? From the lavish costumes to the meticulously crafted set designs and props, I really felt like I was staring at a piece of 1903 through my telly screen.


Katie Edwards' drawings of the Doctor, as seen in *Spyfall*, and Romana from Big Finish's *Gallifrey* series.

HANNAH ARMSTRONG EMAIL
I didn't get to learn much about Tesla or Edison in school, so I liked learning about them both in this episode. I also enjoyed both of their reactions to the TARDIS!

TOM GARDINER EMAIL
I thoroughly enjoyed watching Yaz and Thomas Edison get chased by the scorpion Skithra. This was an episode that made you feel like you were watching in the good old classic days. Speaking of the classic days, I was happy to hear of Robert Glenister's casting for this episode. It's a rare occasion to see someone who has starred in the original run of the show, in 1984's *The Caves of Androzani*, and I must say, Robert sure played Thomas Edison well.

LEWIS JEFFERIES EMAIL
Goran Višnjić stole the show with his electrifying performance as Nikola Tesla. From the visually stunning opening scene, to realising the future is his, the chemistry between Tesla and the Doctor was magnificent to watch. Writer Nina Metivier brought so much action, adventure and humour to the episode, and the acting from everyone (especially Anjli Mohindra!) was fantastic.

Thank you for all your letters, artwork and images. We'll have your comments on episodes five to eight – *Fugitive of the Judoon, Praxeus, Can You Hear Me?* and *The Haunting of Villa Diodati* – next issue, so keep your reviews coming in to the usual address: *dmw@panini.co.uk* **DWM**

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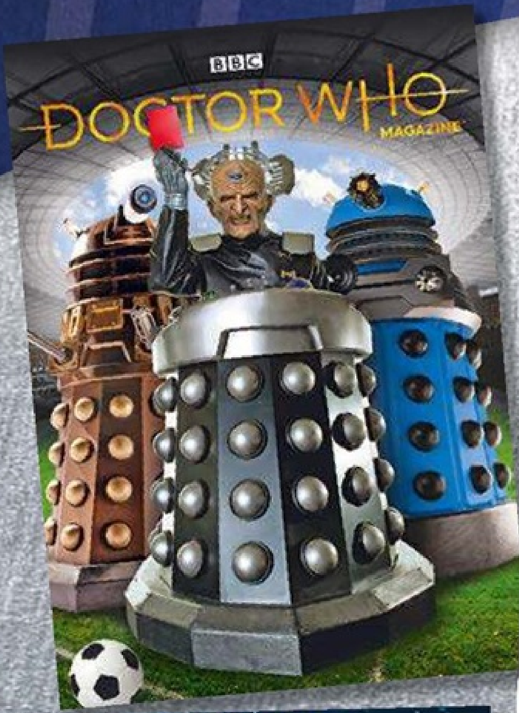
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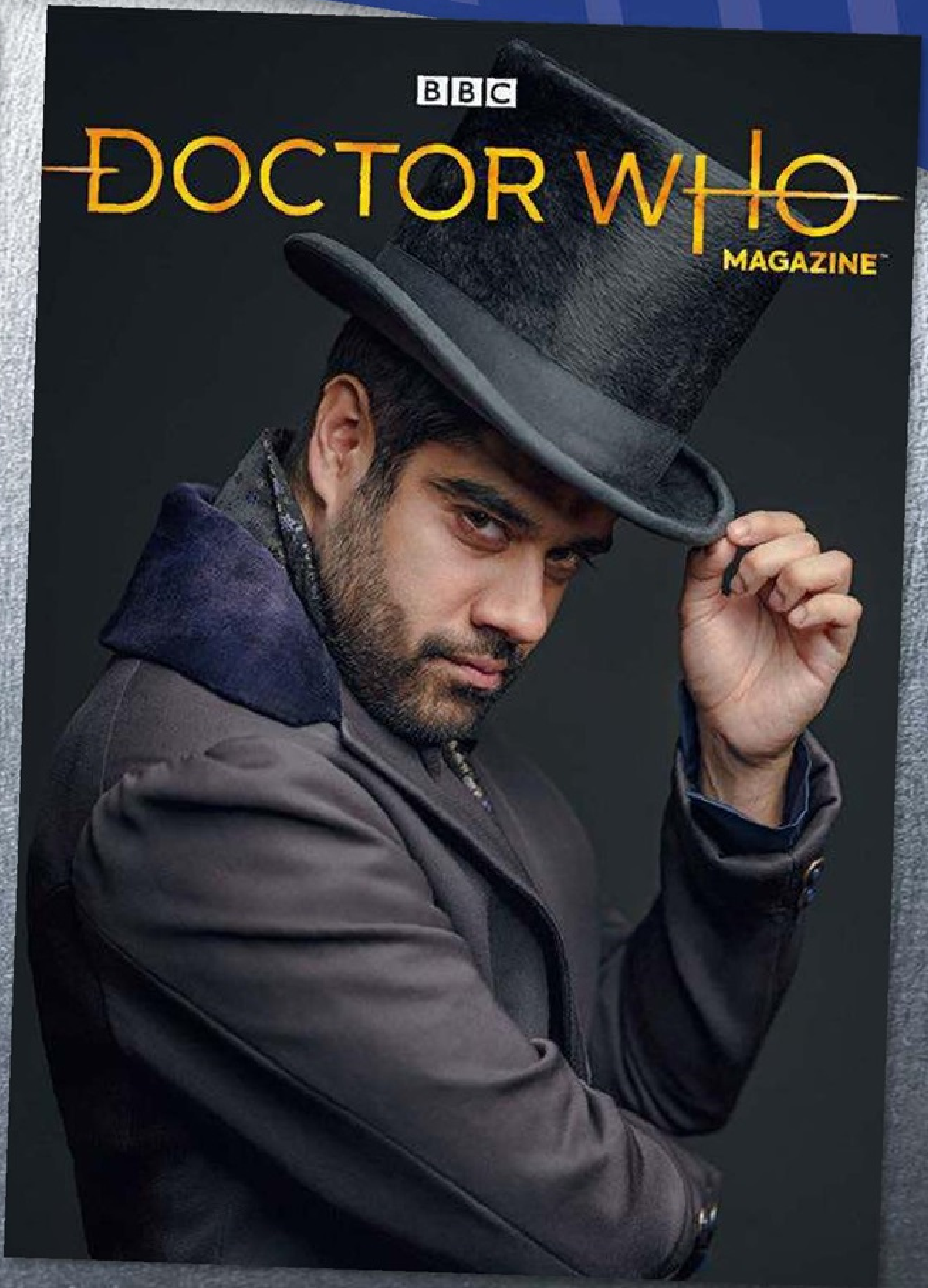
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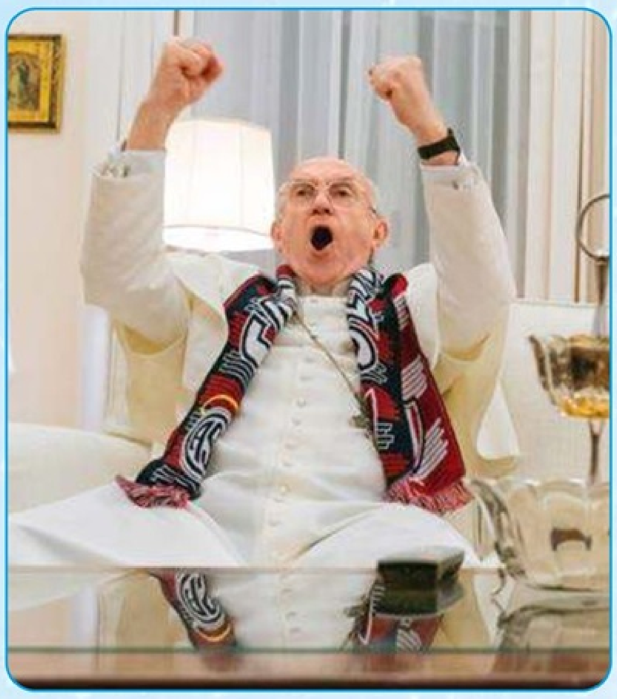
Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present…



Jonathan Pryce in *The Two Popes* (2019).

FILM

Jonathan Pryce, the Master in *The Curse of Fatal Death*, has been nominated for Oscar and BAFTA Best Actor awards for his performance in *The Two Popes*. *The Crown* won Best Ensemble at the Screen Actors' Guild Awards, which meant that *Doctor Who* guest stars Olivia Colman, Tobias Menzies and Jason Watkins were winners, edging out the nominated *Game of Thrones* ensemble, which included Ben Crompton, Iain Glen, Rupert Vansittart and Maisie Williams. The *Handmaid's Tale* ensemble included OT Fagbenle.

Karen Gillan is back on the big screen, lending her voice to *The Call of the Wild*, which is released in the UK on 21 February. This is the same date that Pearl Mackie can be seen in *Greed*, which also features Shirley Henderson and Stephen Fry.

TELEVISION

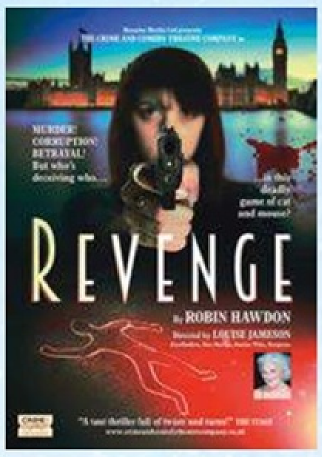
Russell T Davies' new drama *Boys*, about a group of young gay men during the rise of AIDS in the 1980s, has been filming in Manchester this year. His former *Doctor Who* colleague Phil Collinson produces and Peter Hoar (*A Good Man Goes to War*) directs. The cast includes *Doctor Who* alumni Keeley Hawes, Shaun Dooley, Stephen Fry and Tracy Ann Oberman.

Jenna Coleman has been announced as a guest star in the next series of *Inside No 9* (written by and starring Steve Pemberton and Reece Shearsmith) and is currently filming *The Serpent*, a new BBC/Netflix series about a real-life serial killer.

Jenna Coleman in *The Serpent* (2020).

STAGE

Louise Jameson has directed a new production of the thriller *Revenge*, which opened on 6 February and tours until the end of March. Louise describes it as "a thrilling ride with so many surprises. Tender, funny, vicious and shocking. A play that keeps you guessing to the last second. Literally." She has also directed and co-written (with Helen Goldwyn) Big Finish's *ATA Girl*, which will have two more episodes ready for download on International Women's Day, 8 March. This month Louise films *Bumps*, a sitcom pilot about 60-year-olds getting pregnant.


MURDER! CORRUPTION! BETRAYAL! But who's deceiving who…
REVENGE
By ROBIN HAWDON
Directed by LOUISE JAMESON

Louise Jameson directs new play *Revenge*.

You can catch Bonnie Langford on stage in *9 to 5* at the Savoy Theatre until 23 May. Other actors splashing artron energy onto the boards at present include Alan Cumming (*Endgame*, Old Vic until 28 March), Toby Jones and Anna Calder-Marshall in *Uncle Vanya* (Harold Pinter Theatre until 5 May) and Sebastian Armesto, Sam Hoare, Aaron Neil, Yasmin Page and Adrian Scarborough in *Leopoldstadt* at Wyndhams Theatre until 13 June. **TOBY HADOKE**

Olly Alexander, Omari Douglas and Callum Scott Howells appear in Russell T Davies' new drama *Boys*.

OBITUARIES

Richard Easton, who played Captain Stapley in the 1982 story *Time-Flight*, died on 2 December 2019, aged 86. **Trevor Ray** died on Christmas Eve at 85; uncredited, he was assistant script editor for much of Seasons 6 and 7, performed a cameo as the ill-fated ticket inspector in *Doctor Who and the Silurians* (1970) and rewrote Episode 1 of *The Ambassadors of Death* (also 1970). **Derek Acorah**, the spiritual medium who briefly played himself in *Army of Ghosts* (2006), died on 3 January at 69. As a film editor, **John Griffiths** cut together *Doctor Who*'s first ever title sequence, and later *The Dalek Invasion of Earth* (1964); he was subsequently production assistant on *The Mind of Evil* (1971). He died on 9 January, aged 86. **Gillian Martell**, who died at 83 on 16 January, played the evil postmistress Lily Gregson in 1981's *K9 and Company*.

From left: Richard Easton in *Time-Flight*; Trevor Ray in *Doctor Who and the Silurians*; Derek Acorah in *Army of Ghosts*; John Griffiths and Gillian Martell. Last two photos © Toby Hadoke.

Dan Hennessy

Dan was a sound engineer at London's Soundhouse studio and worked on a number of *Doctor Who*-related audio releases. He was killed in a car accident on New Year's Day, aged just 29. Sophie Aldred is among those who have paid tribute to him. She says: "I have a resistance to speaking about Dan in the past tense, but what was so brilliant about working with him was his unending joy in life, his drive to make things work for everyone, his passion and his curiosity. He made life better." Lisa Bowerman described Dan as "a first-rate sound engineer and a first-rate human".

Dan Hennessey pictured with John Barrowman.

THIS MONTH IN... 1984

WEDNESDAY 8 FEBRUARY

Without question, the Daleks' first full appearance in *Doctor Who* for five long years should have been the biggest thing on the BBC in the week it was shown – which was why the listings magazine *Radio Times* had sent a snapper on location to Shad Thames the previous September, to photograph Fifth Doctor Peter Davison skulking in the shadows behind a gunmetal grey Dalek.

That picture was designed to grace the magazine's cover – but when the 4-10 February edition appeared on the nation's newsstands, it had been relegated to the inside back, as the second of John Craven's juvenile-friendly *Back Pages*. On the front? An ex-insurance clerk and an ex-copper, both from Nottingham, both in purple and glitter. Jayne Torvill and Christopher Dean had skated off not just with *Doctor Who*'s cover, but with its scheduled slot...

From 1963, *Doctor Who* had aired in 25-minute instalments, but *Resurrection of the Daleks* was the first story to go out in circa 45-minute form. As with every other story in the 1984 season, it had been recorded as a four-parter for broadcast on consecutive Thursdays and Fridays. In the event, however, it was re-edited into two episodes shown on successive Wednesdays. Why?

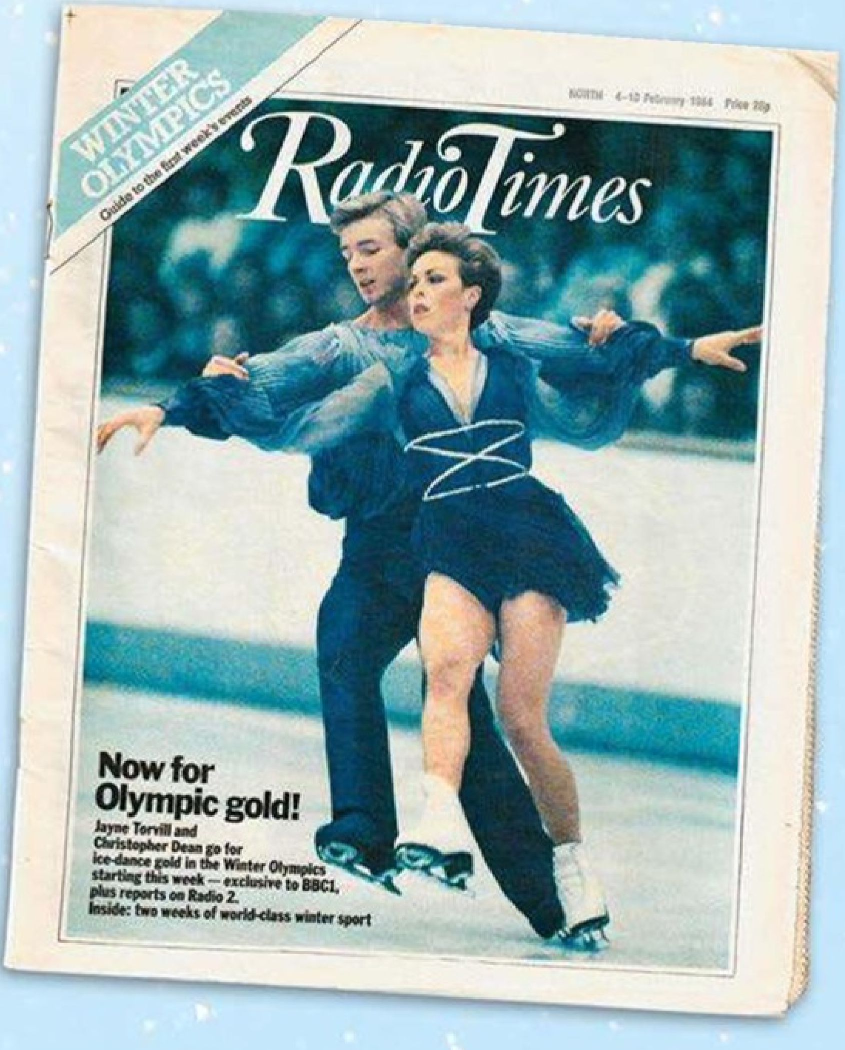
Because Torvill and Dean were due to take to the ice in Sarajevo early in the evening of Friday 10 February, hoping to win gold in the XIV Winter Olympic Games – which they did the following Tuesday with *Boléro*, their free interpretation of two young lovers chucking themselves into a live volcano (apparently). On the Friday when the original Part Two of *Resurrection* had been meant to air, *Olympic Grandstand* showed the pair competing in the compulsory rounds, beating close Russian rivals Natalia Bestemianova and Andrei Bukin by winning three unprecedented perfect sixes for their *Westminster Waltz*.

So Torvill and Dean were partly responsible for *Doctor Who* first being shown in its modern '45 to 50 minutes per episode' format – the summer 1982 compilation repeats labelled *Doctor Who and the Monsters* notwithstanding. In fact, BBC Head of Series and Serials David Reid had already decided that the subsequent season would air in 50-minute instalments; other 25-minute dramas, including the cross-channel ferry melodrama *Triangle* and nursing soap *Angels*, had ended altogether in 1983.

And the next new *Doctor Who* story judged important enough to go on the front of the *Radio Times* was...? The 1993 *Children in Need* Special *Dimensions in Time*. **ALAN BARNES**

⮝ Peter Davison as the Doctor in a cover-worthy publicity photo from *Resurrection of the Daleks* (1984).

⮞ Torvill and Dean featured on the cover of the 4-10 February edition of the *Radio Times* in 1984.



WINTER OLYMPICS
Guide to the first week's events

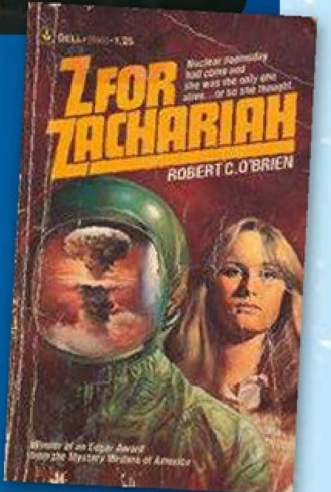
NORTH 4-10 February 1984 Price 20p

Radio Times

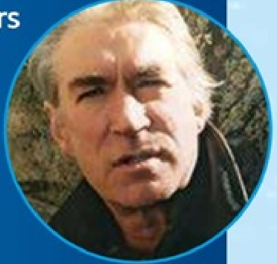
Now for Olympic gold!
Jayne Torvill and Christopher Dean go for ice-dance gold in the Winter Olympics starting this week — exclusive to BBC1, plus reports on Radio 2.
Inside: two weeks of world-class winter sport

ALSO THIS MONTH

Thursday the 23rd On the night that Nicola Bryant made her debut as the Doctor's new companion Peri in the first part of *Planet of Fire*, her eventual successor, Bonnie Langford, journeyed to the planet Arg to play *The Adventure Game* on BBC2 alongside *Mastermind* winner Christopher Hughes and *Stopwatch* presenter Paul McDowell. (Bizarrely, Bryant's predecessor, Janet Fielding, would feature in the following edition on 1 March.)



Tuesday the 28th BBC1's other major science-fictional offering of the month was only its first post-apocalyptic drama of 1984. Six months before the infamous *Threads* came a *Play for Today* called *Z for Zachariah* – a version of Robert C O'Brien's cult novel transplanted from the USA to a Welsh valley, starring Anthony Andrews as one of the last two presumed survivors of a nuclear war. The music was by occasional Fourth Doctor composer Geoffrey Burgon.



⮝ From top: Bonnie Langford appeared in the third series of *The Adventure Game*; Nicola Bryant as Peri in *Planet of Fire*; Anthony Andrews in *Z for Zachariah* and composer Geoffrey Burgon.

Public IMAGE

How is *Doctor Who* doing in the TV ratings? We have all the numbers...

Compiled by **TOM SPILSBURY**

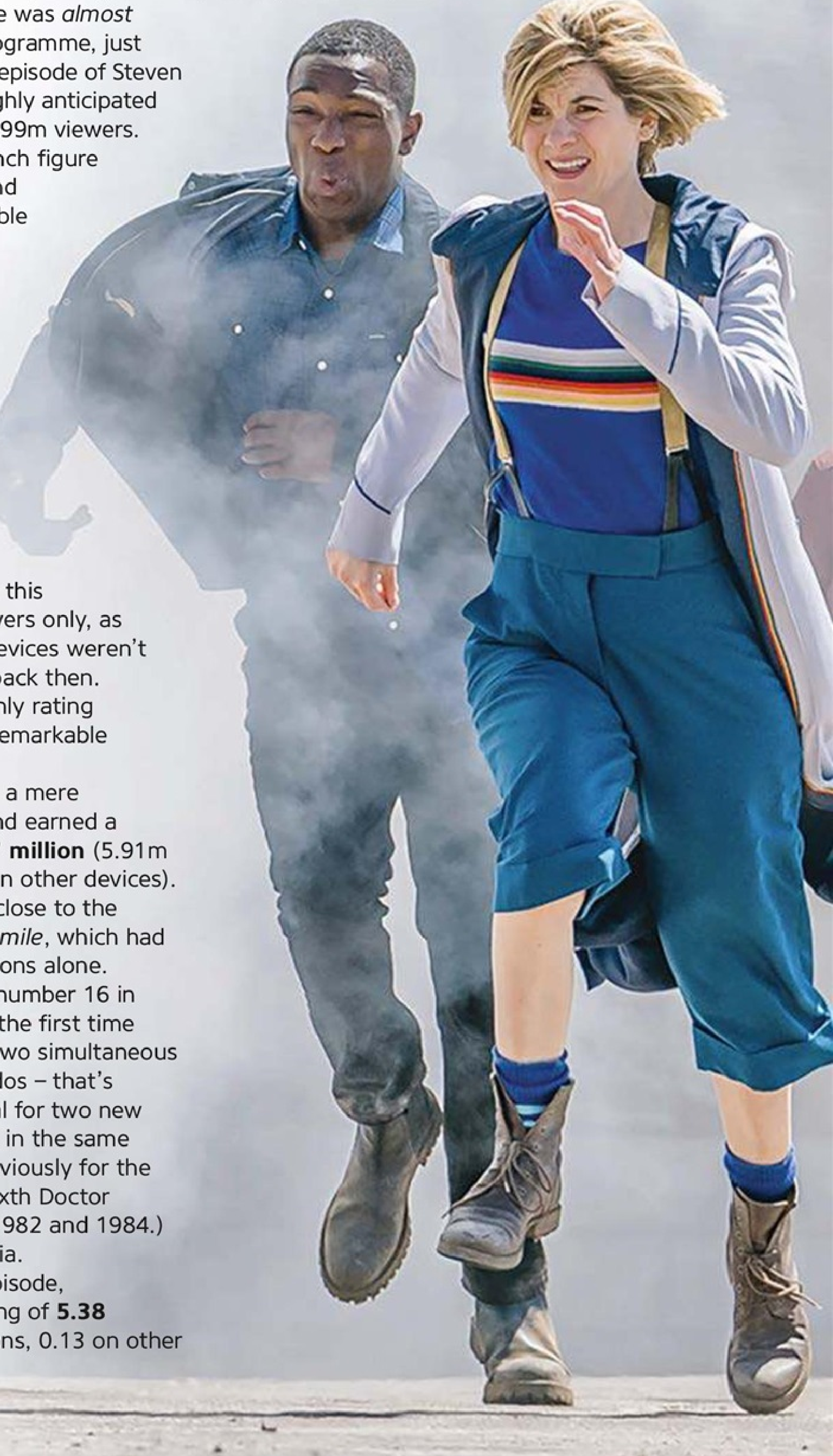
It's been quite a while since **Doctor Who Magazine** looked at the series' ratings, so let's take a moment for a quick 'previously in *Public Image*' recap.

Over the past 15 years, since *Doctor Who* returned to television, this column has charted its remarkable accomplishments and attempted to put the official BARB (Broadcasters' Audience Research Board) numbers into context. While some seasons have performed better than others, the bottom line is that every single episode during that period – over 150 of them, now – has landed inside the weekly TV top 30. That's an extraordinarily long period of sustained success... so how has the latest series fared so far?

We waited exactly a year for a new episode of *Doctor Who*, so there was plenty of anticipation for *Spyfall* Part One, which achieved a seven-day consolidated rating of **6.89 million** viewers. To pick that number apart, 3.05m watched the episode as it was transmitted on New Year's Day, with a further 1.92m catching up later that evening, and the others within a week. 6.70m watched on a television, while the remaining 0.19m viewed on a computer, laptop, tablet or smartphone.

Compared to the previous episode, broadcast on 1 January 2019, this represented a slight drop from the 7.13m that saw *Resolution*. However, *Spyfall* Part One performed very strongly in the context of the week's programmes, coming in at number eight. Despite its higher rating, *Resolution* had charted slightly lower, in 14th place. *Spyfall* Part One was *almost* the top New Year's Day programme, just marginally behind the first episode of Steven Moffat and Mark Gatiss' highly anticipated *Dracula*, which attracted 6.99m viewers.

Understandably, the launch figure for Jodie Whittaker's second series was some considerable way short of the massive 10.96m that watched *The Woman Who Fell to Earth* in October 2018. However, the debut rating for Series 12 was almost identical to the number achieved by the Series 10 opener. 2017's *The Pilot* had a seven-day rating of 6.68m – although this represented television viewers only, as those watching on other devices weren't counted in official figures back then. So *Spyfall* Part One's TV-only rating of 6.70m demonstrates a remarkable degree of continuity.



Part Two of *Spyfall* aired a mere four days after Part One and earned a consolidated rating of **6.07 million** (5.91m on televisions and 0.16m on other devices). Again, this was extremely close to the equivalent 2017 episode, *Smile*, which had 5.98m watching on televisions alone.

Spyfall Part Two was at number 16 in the weekly chart, marking the first time that *Doctor Who* has had two simultaneous entries in the top 20. Fair dos – that's mostly because it's unusual for two new episodes to be transmitted in the same week. (It only occurred previously for the majority of the Fifth and Sixth Doctor episodes shown between 1982 and 1984.) But it's still a fun bit of trivia.

A week later, the third episode, *Orphan 55*, achieved a rating of **5.38 million** (5.25m on televisions, 0.13 on other devices). For comparison, 2017's equivalent episode, *Thin Ice*, had earned 5.61m on televisions only. While *Orphan 55*'s figure is still a good drama rating in current TV terms, it does represent the lowest number for the Whittaker era so far, and it saw *Doctor Who* drop out of the weekly top 20, placed 25th. That said, *Doctor Who* wasn't the only Sunday night show to experience a fall. BBC One's megahit *Call the Midwife* chalked up its lowest-ever rating of 8.46m, while ITV's *Vera* returned with 7.82m – more than 0.2m lower than its launch figure a year ago.

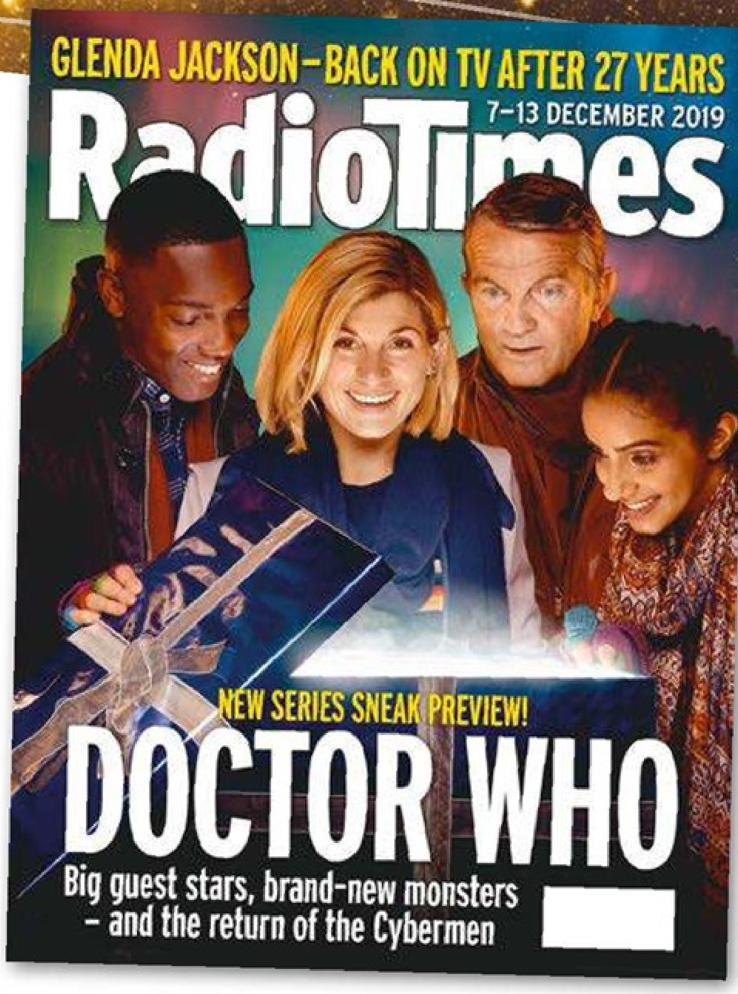
At the time of going to press, results for the next few episodes had yet to be confirmed, so it's still a bit early to assess precisely how well *Doctor Who* is performing this year. In 2018, the average was almost 8 million viewers per episode, which represented a season-on-season increase of 40 per cent, helped, perhaps, by the move from Saturdays to Sundays.

We waited a year for a new episode of *Doctor Who*, so there was plenty of anticipation for *Spyfall* Part One.

A very impressive jump, whichever way you look at it. Now, however, it looks as if audience figures have returned to the level of the final Peter Capaldi series in 2017. That's still a perfectly satisfactory standard, of course – as pointed out in this column three years ago.

It should be reiterated that all the figures referred to on these pages are seven-day ratings. BARB also publishes revised ratings after 28 days, which can show a significant increase for some TV shows. However, in *Doctor Who*'s case, past form suggests that 90 per cent or more of its total audience watches within the initial week of transmission. So it remains to be seen whether *Doctor Who* is really down a couple of million viewers since the last run, or if more people are simply taking their time in watching.

Public Image will be your guide over the next few issues... **DWM**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NEW SERIES SNEAK PREVIEW!
DOCTOR WHO
Big guest stars, brand-new monsters – and the return of the Cybermen

Opposite page top: The Doctor (Jodie Whittaker) explores an alien 'forest' in *Spyfall* (2020).

Opposite page bottom: Daniel Barton (Lenny Henry) confronts the Doctor in *Spyfall*.

Above right: Series 12 was promoted in the 7-13 December edition of the *Radio Times*.

Left: Ryan (Tosin Cole), the Doctor, Yaz (Mandip Gill) and Bella (Gia Re) run for their lives in *Orphan 55* (2020).

TOP 30 PROGRAMMES

WEEK COVERING 30 DEC 2019 – 5 JAN 2020

Pos	Programme (channel, day)	Rating (millions)
1	**New Year's Eve Fireworks** (BBC One, Tues)	**10.84m**
2	**Call the Midwife (BBC One, Sun)**	**8.80m**
3	**Coronation Street (ITV, Fri)**	**7.28m**
4	**Coronation Street (ITV, Mon)**	**7.06m**
5	**Coronation Street (ITV, Mon)**	**7.06m**
6	**Dracula (BBC One, Wed)**	**6.99m**
7	**Coronation Street (ITV, Fri)**	**6.93m**
8	**Doctor Who: Spyfall Part One (BBC One, Wed)**	**6.89m**
9	**The Masked Singer (ITV, Sat)**	**6.74m**
10	**Coronation Street (ITV, Wed)**	**6.58m**
11	**Coronation Street (ITV, Tues)**	**6.54m**
12	**Emmerdale (ITV, Mon)**	**6.38m**
13	**Emmerdale (ITV, Thurs)**	**6.32m**
14	**Emmerdale (ITV, Fri)**	**6.29m**
15	**EastEnders (BBC One, Thurs)**	**6.18m**
16	**Doctor Who: Spyfall Part Two (BBC One, Sun)**	**6.07m**
17	**EastEnders (BBC One, Mon)**	**6.03m**
18	**Emmerdale (ITV, Wed)**	**6.03m**
19	**Emmerdale (ITV, Tues)**	**5.96m**
20	**Emmerdale (ITV, Thurs)**	**5.88m**
21	**Dancing on Ice (ITV, Sun)**	**5.87m**
22	**The Trial of Christine Keeler (BBC One, Sun)**	**5.84m**
23	**EastEnders (BBC One, Fri)**	**5.83m**
24	**EastEnders (BBC One, Wed)**	**5.79m**
25	**BBC Weekend News (BBC One, Sun)**	**5.79m**
26	**The Trial of Christine Keeler (BBC One, Mon)**	**5.73m**
27	**Dracula (BBC One, Thurs)**	**5.58m**
28	**The Masked Singer (ITV, Sun)**	**5.50m**
29	**EastEnders (BBC One, Tues)**	**5.39m**
30	**The Voice UK (ITV, Sat)**	**5.37m**

All ratings in this chart are consolidated figures, taking in 'live' viewers and recordings watched on televisions and other devices within seven days of transmission. The figures do not include repeat broadcasts, but do include +1 channels. All figures: BARB.

A Little Chaos is a Wonderful Thing

Sacha Dhawan *is* the Master! In this exclusive interview, Sacha reveals what attracts him to playing the villain, how he learnt to sympathise with a renegade Time Lord, and why he had to keep his casting a secret from Peter Capaldi…

Interview by **EMILY COOK**

"The more you're told not to talk about something, the more you want to," says Sacha Dhawan. This is the voice of experience: he's spent the last year of his life guarding a highly classified secret.

Doctor Who Magazine is talking to Sacha two weeks after the broadcast of *Spyfall* Part One's spectacular cliffhanger – and the shock revelation that 'O' was not an MI6 agent but in fact the latest incarnation of the Doctor's best enemy.

"I was *so* scared about ruining the surprise," says Sacha, relieved that the secret is finally out. "I couldn't say anything to *anyone*, apart from my nearest and dearest. My parents knew, and were really proud, but they hadn't watched *Doctor Who* for a while so they didn't know exactly what this character was. But I was like, 'Mum and Dad, this is a *really* big deal.'

"It was kind of nice that they didn't know the significance, actually. It meant that when my mum came to the screening of the first episode she was really overwhelmed, because in her head she was

Above: Sacha Dhawan, the new face of the Master. Photo © Marcus Hearn.

Below left: The Master poses as 'O'…

Below right: … and is invited aboard the TARDIS by the Doctor (Jodie Whittaker) in Part One of *Spyfall* (2020).

Opposite page: The Master finds himself trapped in the realm of the Kasaavin in Part Two of *Spyfall* (2020).

like, 'He's playing O, he's a tech nerd, OK that's kind of nice.' But she didn't quite know about the twist at the end and she was pretty surprised by it. She was very much like, '*Wow*, that's very different to you or anything you've played.'"

The Master's new identity came as the greatest surprise, however, to Sacha himself. "It was the beginning of a really special journey," he says, recalling the occasion he was offered the part back in January 2019.

"At the beginning of the year it had become so busy with work and I'd been a little unwell so I'd actually said to myself, 'I'm going to take some time out for a bit,' just to reconfigure, as it were. But in January I got asked to do this play reading. I thought, 'That's great, just a gentle play reading to slowly get me back into things.' It was a reading with Peter Capaldi for a play at the National Theatre. I'm a huge fan of Peter Capaldi, obviously because of *Doctor Who* and other stuff, so I was totally in awe. And that was when I got the call to say I'd been offered the Master in *Doctor Who*."

What thoughts went through Sacha's mind in that moment? "To be honest," he admits, "my first instinct was, 'I can't do this.' I was incredibly nervous. Not only is it a big role but it's a really iconic role and, because of my mental state at the time, I wasn't sure if I'd be able to pull it off. And to make matters worse, when I went back into the rehearsal room, the guy that I really wanted to →

"My first instinct was, 'I can't do this.' I was incredibly nervous."

Above left: William Hughes as the Master in *The Sound of Drums* (2007).

Above right: A publicity shot of the Master in the hangar from *Spyfall* Part Two.

Below left: The latest incarnation of the Master uses a Tissue Compression Eliminator, a weapon employed by at least two of his predecessors.

Below right: John Simm as the Master in *The End of Time* (2009-10).

→ speak to about it – Peter Capaldi – I actually couldn't say anything to. I remember just looking at him across the table thinking, 'Oh my God, I just want to tell him. Peter, what do I do? What do I *do*?' So I won't lie, for the next couple of weeks I was pretty terrified.

"And then I just thought, 'I've got to get a grip.'" Sacha laughs. "I thought, 'I've got to trust my ability because they've picked me for a reason.'"

Even though he'd already been offered the role, Sacha sent an audition tape over to executive producers Chris Chibnall and Matt Strevens. "I just wanted to give them a take on what my initial thoughts were on how I would play it. I wanted to make sure I didn't turn up on the day, especially in that plane scene, and for anyone to go, 'Oh, so he's playing it like *that*, is he?'

"I'm glad I did [the audition tape] because Chris and Matt were very supportive. I'd worked with Matt before on *An Adventure in Space and Time* [*Doctor Who*'s 2013 anniversary drama]. He's been a really dear friend of mine. He's offered me a couple of roles in the past on other projects, and on *Doctor Who* last season but I wasn't available. Then he called me about this. In a way I'm happy I wasn't around before because if I took the part in *Doctor Who* then, I wouldn't have been able to play such an iconic role now."

Sacha says that playing the Master comes with a certain pressure and responsibility. "I felt immensely proud to be taking on the role considering the actors who've played it before: Derek Jacobi, John Simm and Michelle Gomez. And I'm the first British-Indian actor to be playing this role." (**DWM** calculates that at 35, Sacha is also the youngest leading actor to become the Master, discounting nine-year-old William Hughes, who portrayed the character as a child in 2007's *The Sound of Drums*/*Last of the Time Lords*.)

"As much as I celebrated all of that," Sacha continues, "I kind of had to put it to bed and go, 'Right, I just have to approach this like any other acting job.'"

How did Sacha prepare to play the role? "I looked online at a few little things, just the history and the bare facts. I thought, 'What's going to be useful for me for this season?' I didn't want to overload myself because you kind of end up hindering the performance. I didn't really look at any previous performances either. I watched a little bit of John Simm and then I just stopped it. It's an amazing performance but my tendency is I'll end up mimicking that and I didn't want to. I wanted to put my own stamp on it. I felt that was quite a big risk because I wasn't sure if they were going to like it. But I just thought, 'If I know exactly why I'm doing what I'm doing, if I can understand the decisions behind this character's actions and behaviour, then I can run with that.'

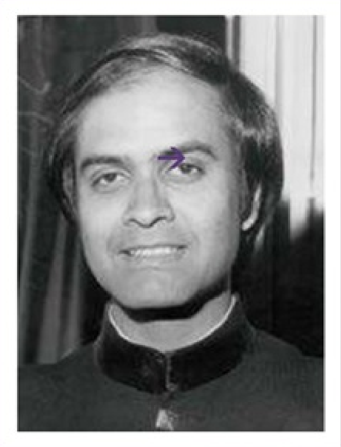
> "I decided I was going to pretend that the Master had never been played before."

"Once I'd had a discussion with Chris, he supported me in that. So as the scripts were being written for episode two we had conversations like, 'Yeah, great – we'll play it like that.' Then I'd suggest, 'What about this?' And Chris would go, 'Yeah, great!' and he'd add it in. I felt I had a real ownership of the character. I decided I was going to pretend

FURTHER ADVENTURES in SPACE AND TIME

Since becoming the Master, there's one person in particular that Sacha has been looking forward to speaking with.

"I haven't had the chance to do this yet but I want to reach out to Waris Hussein. Waris was an Indian director and the first-ever director of *Doctor Who*. I played him in *An Adventure in Space and Time* [2013].



"The first time I ever saw Waris was at the readthrough for *An Adventure in Space and Time* and I got his blessing, so I was like, 'Phew!'" Sacha laughs.

"I hung out with Waris quite a lot. The fictional *Doctor Who* world is one thing but I really wanted to understand what it was like behind the scenes, especially at that time. Waris was great because he had so much material. I got to see some of the original scripts and this wealth of material that he's still got and kept on file – stuff that really helped me to understand the role.

"Waris has always been immensely supportive," he continues. "I put a post on my Instagram about him the other day just to say, it's funny how the universe works sometimes: I got to play him and now I'm playing the Master."

that the Master had never been played before. I thought, 'What would be my take on it? And what would be my relationship with Jodie Whittaker as the Doctor?' It was then that the character started to come to life for me and I felt I could really be quite bold."

Sacha says he had "ongoing discussions with Chris and Matt about the journey of the Master. Chris gave me some really good points to think about. He said (a) 'You don't necessarily have to reveal the character all at once; you can reveal him over the two episodes.' And (b) 'Don't be afraid of making him really dark and melancholy, as well as showing the chaotic nature of him.' That's why I got really excited about the role because I thought, 'I like it when *Doctor Who*'s dark, *really* dark, and I was keen to play around with that."

Throughout the course of our conversation, it becomes increasingly evident that Sacha Dhawan is an *entirely* different character to his nefarious *Doctor Who* alter ego. On screen, however, "I'm *always* excited to play villainous characters," he says enthusiastically. "I think that's why I had so much fun playing the Master because villains are fun – that's the first thing. But also, when you're playing the bad guy... yes, they're bad, but it's more than that. It's never quite so straightforward. Villains are incredibly complex. My enjoyment in playing the Master is that one minute you will absolutely hate him and despise him for his actions, and then the next minute you're kind of sympathising with him or you're in love with him a bit. I like playing the bad guy because I'm interested in finding a hook that gets the audience to sympathise with them."

What's the hook that makes us sympathise with the Master? "The heart of the character really is the relationship with the Doctor," Sacha explains. "It's almost like a relationship between siblings, that's how I see it. And it goes back to their childhood. There is a lot of animosity there but there's also a lot of love. They can't live without each other and that was one of the hooks I found.

"At the same time, no matter how much the Master tries, the Doctor, in a way, will always be superior to him. Once I'd got my head into that, what became quite exciting is this idea of chaos. If it's a vicious cycle, the Master really has nothing to lose, which means he can put himself in places of ultimate danger – and that feeds him. He has to constantly feed off chaos, which makes him almost fearless. For me, I think that's what makes him incredibly dangerous.

"Also, the relationship between the Master and the Doctor in terms of his past makes him quite damaged. Yes, he puts on this front – a playful front of chaos – but inside he's damaged and he'll never be healed. →

Above left: Waris Hussein directed the first *Doctor Who* story in 1963.

Above right: Sacha played Waris in *An Adventure in Space and Time*, the 2013 drama about the early years of *Doctor Who*.

Left inset: The Doctor encounters the Master in his disguise as a Nazi officer.

Below: The new Master has lost none of his sartorial flair.

Above left: In *Spyfall*, the Master examines the Silver Lady, a key component of his latest plan.

Above right: The mysterious Kasaavin materialise behind the Master.

Right Inset: How will the Master escape from the Kasaavin's dimension?

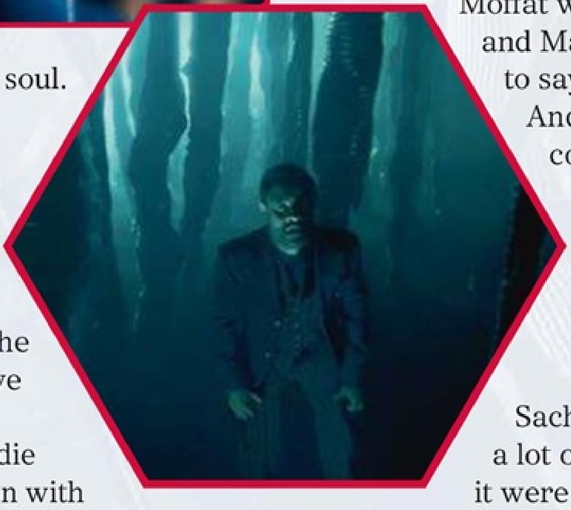
Below: Children from the Lamplighter School in Dallas, Texas, send a video message to Sacha.

→ The Master is actually quite a lonely soul. He's quite complex...

"We could be here all day discussing this," Sacha adds, laughing.

We certainly could, so to cut to the chase we ask Sacha how he would sum up his Master in just three words. "Chaotic, imaginative and passionate," he answers instantly. "And I'm going to give you another one: unpredictable...

"The relationship between me and Jodie off screen is great, it's so tight. We get on with each other really well. That means I can really go for it and be unpredictable on screen and Jodie will just go with it. Jodie's Doctor sparks off my Master in that it's pretty electric and intense. It really heightens the character. That's why it works so well."



MASTER OF THE ARTS

"One thing I've been immensely blown away by is the fan support," says Sacha. "I've been sent *a lot* of fan art. That's the thing that I've been so moved by. Within weeks people had drawn the Master. There was some amazing artwork that I've kept. I've tried to make a real effort to contact everybody to say thank you.

"There was also this whole class of kids who'd sent me a video message after seeing the first two episodes and that was quite moving."

Sacha says that before *Spyfall* Parts One and Two aired, "It was scary because you don't know if people are going to like your character. You have to completely put that fear to bed. But once it's been on and you get all the really supportive feedback you realise just how much people are absolutely huge fans of the show right around the world."

Sacha's relieved and overwhelmed by how his portrayal of the Master has been received. "People have been *so* complimentary," he says, still taking it all in. "Steven Moffat was contacting me, and Russell T Davies and Mark Gatiss. They've all dropped me a line to say, 'Wow, that's a really good Master!' And *that* I'm really proud of. The Indian community has been very supportive as well, and I'm incredibly proud to be representing my community.

"The scale of this project was huge in terms of stepping into the Whoniverse," says Sacha. "There's the *Doctor Who* world that a lot of people know about: the universe, as it were. But people don't really know about the specific mechanics and the relationships that are formed behind the camera. Behind the scenes, everyone was so incredibly supportive and that has encouraged me to be more confident, particularly in talking more openly about mental health..."

Sacha pauses for a moment. "I realised that I suffer from anxiety," he says.

"It's very easy for people to think, because on the outside we're on TV and we get celebrated, that it's all great. But we go through things as well. Yes, we might be in the limelight, but we're just as human as everyone else.

> "The Master is actually quite a lonely soul. He's quite complex..."

"Since *Spyfall* aired I've linked up with Mind and I've been running every day to raise money for their charity and to raise mental-health awareness. That's why I was a little late [for this interview]," Sacha says, apologetically. "But I thought, 'I've got to get my run in today.'"

Sacha's dedication is admirable and **DWM** promises to sponsor him.

"Thank you!" he says. "I think it's important, if you're in a position of profile, to reach out sometimes and talk honestly, especially to help those who don't talk about stuff. Men in particular, I feel sometimes aren't as open about their mental health. I'd be immensely proud if I can shine a bit of light on that."

Reflecting on the last 12 months, Sacha says, "It's been a really special chapter of my life. From an actor's point of view, this whole experience has become so dear to me. This job helped me get my confidence back and I felt I was able to do some of my best work."

He smiles. "I have absolutely *loved* playing the Master." **DWM**

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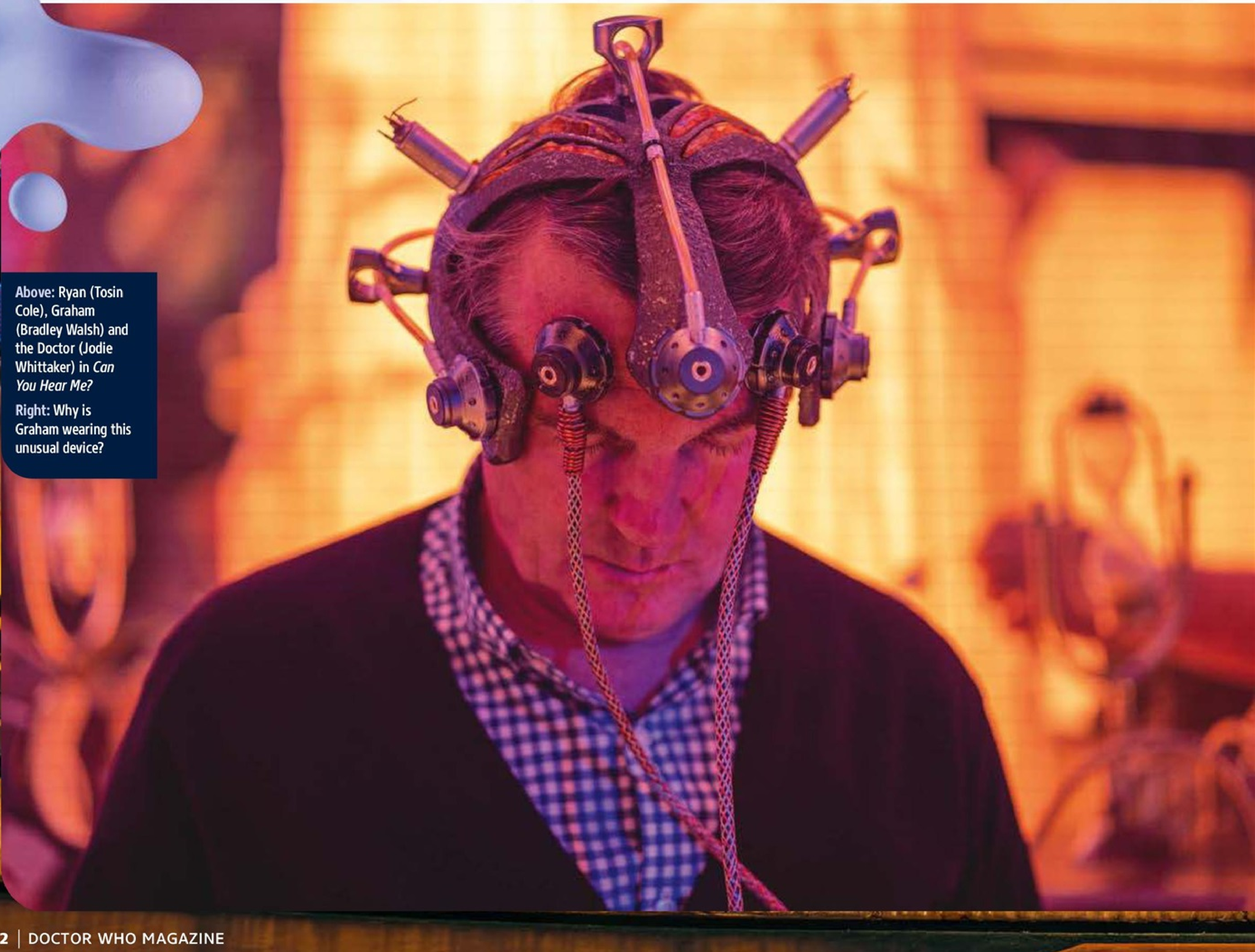
Can You Hear Me?

As Graham, Ryan and Yaz return to Sheffield, the Doctor's investigations lead her to a hospital in 1380s Syria. Across both time zones, something sinister is stalking people's nightmares...

Preview by **EMILY COOK** and **MARCUS HEARN**



Above: Ryan (Tosin Cole), Graham (Bradley Walsh) and the Doctor (Jodie Whittaker) in *Can You Hear Me?*

Right: Why is Graham wearing this unusual device?

“What are people’s dreams? What are their nightmares? What are their deepest fears?” asks Jodie Whittaker. These are some of the questions posed by episode seven.

Writer Charlene James sets the scene: “Our characters are being forced by something out of this world to face their fears. I wanted to explore that thing of when you’re a child, you’re in your bed, the lights are about to go off and you’re scared. But what is it that you’re scared of? What are you waiting to come? What is that monster and where does it come from?”

“We try to make sure the series has lots of different types of stories,” explains showrunner Chris Chibnall. “*Can You Hear Me?* has a deliberately different tone, pace, atmosphere and purpose to the other episodes this series. It’s a chance to check in, in greater depth, with where Ryan, Yaz and Graham are, in their journeys with the Doctor. An opportunity to showcase how brilliant Mandip, Tosin and Brad are, and for us to learn a bit more about where their characters are now, and how that relates to their old lives.”

> **“They’re not going to get away from a haunting presence coming for them all, in different ways.”** CHRIS CHIBNALL

His voice adopts an ominous tone. “But they’re not going to get away from a haunting presence coming for them all, in different ways.”

“This episode’s really interesting because it takes us all off into different realms,” adds Jodie. “We all go on individual journeys. The strands all lead back to the episode’s main storyline, but you see it from different points of view.”

“Everyone’s got their own story,” says Tosin Cole. “Graham and Yaz have got their own nightmares. Ryan’s issues are about being away from home and not being there for his friends. In this one we dig a bit deeper…”

Can You Hear Me? features the return of Tibo, who made a brief appearance in the first part of *Spyfall*. “Tibo is Ryan’s best friend and they’ve been best friends since they were kids,” says Buom Tihngang, who plays Tibo. “They have a really tight bond and are effectively brothers.”

But, as Ryan discovers, travelling with the Doctor comes at a cost to those who are left behind. “Tibo hasn’t seen him because obviously Ryan’s been away on his adventures,” says Buom. “Tibo is relatively unaware and feels quite lonely because he doesn’t have anyone to confide in.”

“This episode is tapping into the human psyche,” says Jodie. “There have probably been times in everyone’s life where they think, ‘You can say whatever you want to me in this moment, but I probably think less of myself right now than you think of me.’ That capacity for self-destruction is fascinating.”

The story features a new villain called Zellin, played by Ian Gelder – an actor familiar from *Game of Thrones* and *Torchwood: Children of Earth*. Chris adds that “He was also the voice of the Remnants in [the 2018 episode] *The Ghost Monument*, and therefore the first person to say the words ‘Timeless Child’ during the Thirteenth Doctor’s era. We made a promise to Ian that voicing the Remnants wouldn’t block him from appearing on screen in *Doctor Who*, which he’d always wanted to do. So here we are, with Ian playing an entirely unrelated and separate character. He’s going to give some people genuine nightmares.”

Also guest-starring in this episode is Clare-Hope Ashitey. “Clare’s incredibly in demand around the world,” says Chris. “She was the lead actor in the Netflix drama *Seven Seconds*, and we were lucky that a gap in her schedule meant that she was able to join us for this episode.”

Working alongside director Emma Sullivan on this story was director of photography Ed Moore, whose previous *Doctor Who* credits include *Spyfall* Part Two and *Orphan 55*.

“The teams that are put together are really exciting,” says Jodie. “We’re constant, and the things that change are the first assistant director, the director of photography and the director. When new people like Emma and Ed come in they bring an extra burst of energy.”

“Visually, Ed and I wanted to be quite contemporary with this episode and to draw from things like *Mr Robot* and from more edgy Neflix-y cutting-edge TV dramas,” says Emma.

Above: Writer Charlene James.

Below: Ryan’s best friend Tibo (Buom Tihngang) in *Spyfall* (2020).

Bottom: What is the Doctor afraid of?

“I think if you play with composition, then you can really start to add layers of storytelling. That’s our job as directors and DPs; we want to embed storytelling into every single aspect of lighting and composition. People are not necessarily conscious of it but it gives us an *enormous* amount of pleasure.” Emma laughs. “It’s our craft. And we do love it.”

Jodie describes *Can You Hear Me?* as a “really creepy, really scary” episode.

“It’s the one with the fingers!” says Tosin cryptically, his hand scuttling across the table like a spider.

“The fingers are really… bleargh,” Jodie says, squirming.

What are the special-effects fingers made of? “Didn’t they tell you?” says Tosin. “They’re *actual*, chopped off fingers. Seriously.”

He can’t keep it up for long. “Nah!” he says, laughing **DWM**

The Haunting of Villa Diodati

At Lake Geneva in the summer of 1816, Lord Byron challenges Mary Shelley to come up with a ghost story. Eager to witness this moment in literary history, the Doctor and her friends arrive as some spine-chilling events unfold...

Preview by **EMILY COOK** and **MARCUS HEARN**

"*Frankenstein* is widely considered to be the first science-fiction novel," says Maxine Alderton, the writer of episode eight.

"So when we were throwing around ideas about a specific night in history that would be exciting for the Doctor to visit, we were drawn to the evening *Frankenstein* was inspired. In a later publication of *Frankenstein*, Mary Shelley wrote an introduction where she talked about the night Byron challenged her to write a ghost story and how she really wanted to come up with something to curdle the blood."

"As a backdrop, this is a brilliant, dramatic place to plonk us," says Jodie Whittaker. "We've chosen to be there – the Doctor wants to go somewhere fun and it's not until we get there that we realise there's a sinister element."

"It's the *Doctor Who* gang meets the old 1800s gang," says director Emma Sullivan. "There's quite an ensemble cast. You've got Shelley [played by Lewis Rainer] and Polidori, who wrote the first vampire story. He's played by Maxim Baldry who was in [Russell T Davies' 2019 drama] *Years and Years*. And then we had Lili Miller playing Mary Shelley, Nadia Parkes playing Mary's step-sister Claire Clairmont, and Jacob Collins-Levy playing Lord Byron. They're all fantastic, gorgeous actors, wearing amazing period costumes designed by Ray Holman."

"The group Mary was hanging out with at Byron's house were all really forward-thinking people," says Lili Miller. "One of the cool things we discovered was that they all stopped eating sugar because they were anti-slavery. They had really strong liberal values."

"This pool of literary geniuses was made up of people who were all really young," remarks Jodie. "I knew Mary Shelley had written *Frankenstein*, and knew something about her own story, but I had no idea how young they all were."

Lili says it's "a complete privilege" to play Mary Shelley. "What a character! She's incredibly strong, brave, strong-willed and independent. And she's super bright. Her imagination combined with her intelligence is a magic mix. It's no wonder she produced such an important piece of fiction."

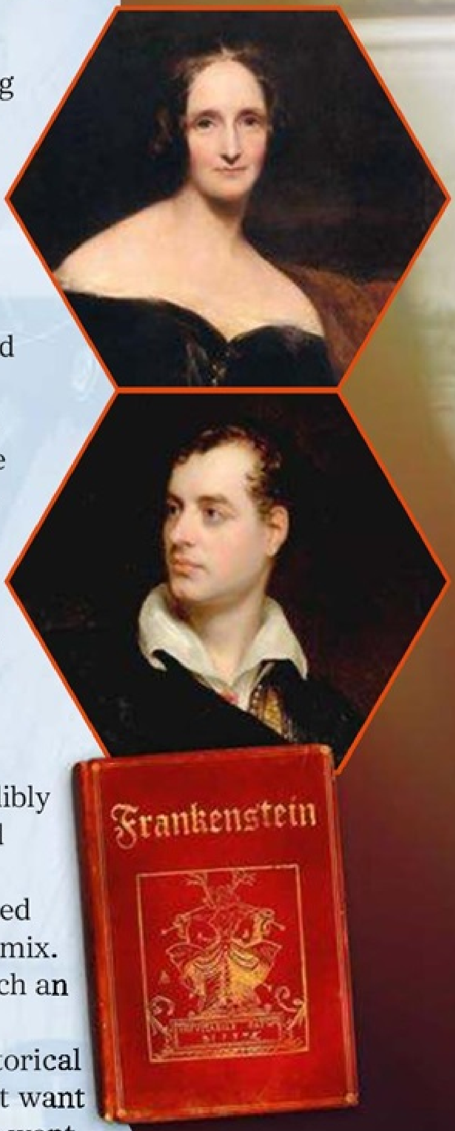
"The concern with these [historical *Doctor Who*] stories is you don't want to make it look like Doctor Who went back in time and gave Mary Shelley the idea for writing *Frankenstein*," Emma explains. "It's a balancing act."

"You try to keep it as accurate as possible while making it as exciting as possible," adds Maxine, who says she immersed herself "in as much fact as I could find, reading autobiographies and diaries" when doing her research ahead of writing the episode.

"One of the most interesting things was the weather," she continues. "There was a volcano erupting in Indonesia but people in Europe didn't necessarily know that at the time; they were just having the most horrendous weather, these crazy storms, and they felt like it was the end of the world. We drew that into the story."

Tosin Cole describes *The Haunting of Villa Diodati* as an "old-school creepy" episode. "There's a definite *Scooby-Doo* feel to it. We shot it in an old house in Wales and they covered up the windows to make it look dark."

"It's mostly set at night, so one of the first things we had to think about



Left: A dark and eerie night in *The Haunting of Villa Diodati* (2020).

Insets above: Mary Shelley, Lord Byron and the first edition of *Frankenstein*, which was published anonymously in 1818.

Below: Maxim Baldry as Viktor Goraya in Russell T Davies' harrowing drama *Years and Years* (2019).

“The Doctor wants to go somewhere fun and it’s not until we get there that we realise there’s a sinister element.” JODIE WHITTAKER

Left: The Doctor (Jodie Whittaker) gazes across Lake Geneva.

Below: Mary Shelley (Lili Miller) has an eventful night at the Villa Diodati.

was, ‘How are we going to light it?’” says Emma. “Ed Moore, the director of photography, said candlelight looks gorgeous, so we had to get different lenses that let more light in so we could retain that feeling of ‘spooky’. The soft glow looks beautiful and it’s lovely to think that’s the way they were living. Technically, that was a lovely challenge. It frightened the hell out of the producers though, because it was *really* dark. But we said, ‘We like it. Leave it!’”

“I don’t like creepy candlelight,” Jodie tells us, “and I’m scared of fire, so if there was a candle anywhere near massive costumes then I was on edge the whole time. There was this scary element of running around corners in the dark, but I was quite method about it. I tried to be brave in the scenes where the Doctor’s supposed to be a bit braver!

“I’m not very good with anything to do with ghosts,” she adds. “I’d never *ever* watch a ghost film.”

Tosin agrees. “I’m with her on that. I don’t like going to see a film that’s going to make me jump. I mean, why would you do that? Why would you torture yourself? It’s not fun. I’d rather not.”

For Emma, however, “Directing a ghost story was *a lot* of fun because you move the camera in different ways. You can do slow tracking shots into strange things wobbling, and let anticipation build.”

Before we leave Lake Geneva, we present Jodie with one of our favourite pop factoids. Did she know that T’Pau’s 1987 power ballad *China In Your Hand* is about the real-life events at Villa Diodati? “Ha ha ha!” she exclaims, raising her hands up in the air. “Yes, I *did* know that, and I could sing it from beginning to end.”

Tosin is puzzled. “I bet you don’t know who T’Pau are, do you?” says Jodie.

She throws her head back and starts performing the chorus: “Don’t push too far your dreams are china in your hand…”

Tosin looks utterly baffled, but Jodie’s oblivious. “On the way to work me and my unit driver Paul sing many a T’Pau duet!” she says, smiling. **DWM**

EPISODE PREVIEW **EPISODE 9** BBC ONE SUNDAY 23 FEBRUARY 2020

Ascension of the Cybermen

Anyone who's been paying attention to Series 12 won't be surprised to learn that the Cybermen are returning to challenge the Doctor and her friends. The sheer scale of the battle in the final two-parter has, however, not been revealed. Until now...

Preview by **MARCUS HEARN**

"The Series 12 finale is part of a carefully parcelled-out plan," says writer and showrunner Chris Chibnall. "I imagined all along that the Cybermen would happen at the end of the series and this two-parter gives them the weight they deserve."

Chris has fond memories of watching these notorious foes going all the way back to the 1970s. We swap stories about our reactions to Part One of *Earthshock* (1982) and even discuss the quirk of production design that saw the symbol subsequently known as the Seal of Rassilon displayed prominently in 1975's *Revenge of the Cybermen*. "When I got a bit older I decided this must have been because the planet Voga was under Gallifreyan control," says Chris with a barely concealed grin.

Moving the conversation back to the present day, he's happy to declare that the penultimate instalment of Series 12 is another story with an 'of the Cybermen' title. "I love them!" he says. "And there hasn't been one since *Rise of the Cybermen* [in 2006], so I decided it was about time.

"*Ascension of the Cybermen* is set at the end of the great cyber war," he explains. "This is a conflict that's reduced both the Cybermen and humanity to barely anything. It's the last remnants of the Cybermen against the last refugees of humanity in this corner of the universe. These refugees are on the run from the particularly relentless and ruthless Cybermen who are on their trail."

Chris considers the Cybermen to be a threat worthy of a series finale. "They're relentless, single-minded and brutal," he says. "That's the essence of their 'monster personality'. The nightmare is how do you escape them? Because they're around every corner and they *just won't stop*. The humans are desperate and the Cybermen just keep going."

> "This is a conflict that's reduced both the Cybermen and humanity to barely anything."
> CHRIS CHIBNALL

One of those desperate humans is Ravio, played by *Shetland* star Julie Graham. Director Jamie Magnus Stone cast her in this episode after working with her on the series *Queens of Mystery*. "[*Doctor Who* producer] Nikki Wilson also knew her, from *The Sarah Jane Adventures*," says Chris, casting his mind back to the 2010 story *Goodbye, Sarah Jane Smith*.

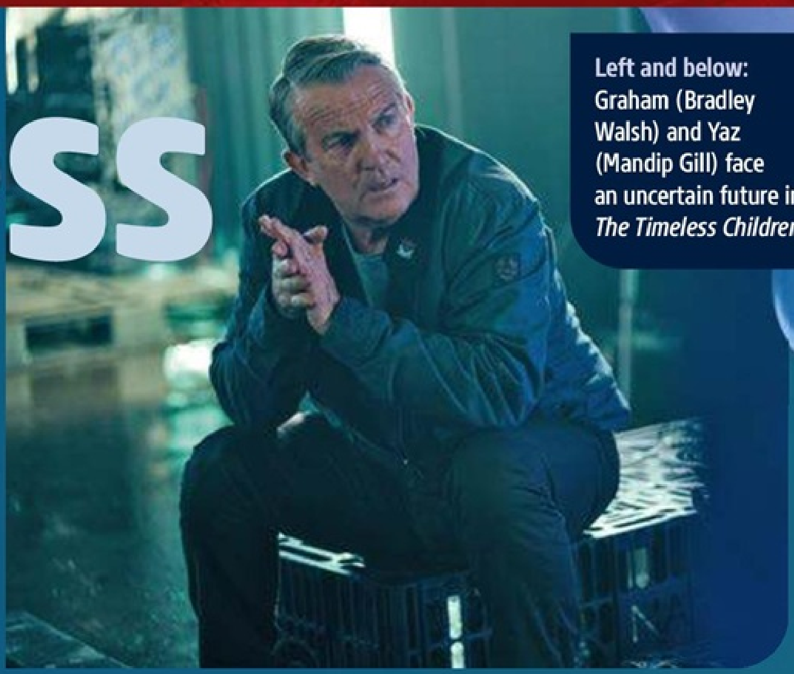
"Julie's just brilliant," he continues. "If you were one of the last human refugees, you'd want Julie Graham on your side against the Cybermen."

What can viewers expect from the second part of this story? "*Ascension of the Cybermen* is one of those episodes where the Doctor and her friends are all on the run from different threats," says Chris. "We head into the next episode with the jeopardy of whether they're ever going to meet up again..." **DWM**

Far right: *Ascension of the Cybermen* sees the Doctor (Jodie Whittaker) in danger and separated from her friends.

Right inset: Julie Graham as Rhona Kelly in *Shetland*.

The Timeless Children



Left and below: Graham (Bradley Walsh) and Yaz (Mandip Gill) face an uncertain future in *The Timeless Children*.

The shattering conclusion of Series 12 addresses a mystery that has been lingering since the Thirteenth Doctor began her travels...

Preview by **EMILY COOK** and **MARCUS HEARN**

"I can't tell you anything about this episode," says Chris Chibnall enigmatically. "And that's probably one of the quotes you need to use in the article!"

But it's **DWM**'s job to peer behind this veil of secrecy, so we press Chris for details about *The Timeless Children*.

"I imagine everyone who reads the magazine will be aware of all the seeds we've been laying down since the arrival of Jodie's Doctor," he says. "The Timeless Child is mentioned as far back as *The Ghost Monument* [2018], and the final episode of this series is where some of those questions get answered. It's a huge, emotional finale with *lots* of Cybermen. And it runs for 65 minutes."

Chris explains that running times are sometimes dictated by the edit. "I knew, going into this year, that we'd need 60 minutes' worth for episode ten, but we went over that. Fortunately, we have a really lovely relationship with the channel and they're fine with that. We're always in discussion with them about our edit lengths and they're happy to take an extra five or ten minutes of *Doctor Who*."

Will this episode be as geographically epic as *Ascension of the Cybermen*, or will it condense the conflict to a more personal struggle? "Both," says Chris, decisively. "It's both epic, and personal. This is what you're always looking for in a series finale – the way the big, universe-threatening story impacts on the personal lives of your characters. And categorically that's what's happening in this episode."

Episodes nine and ten are directed by Jamie Magnus Stone, who previously handled *Spyfall* Part One and *Praxeus*. "There are thematic ideas that get raised in that first episode because it's about spies and it's about identity and wearing different identities," he says. "Something that Team TARDIS are dealing with in the first part of *Spyfall* is squaring the identity of the Doctor versus the identity of who they are in their normal lives. And the Doctor's starting to wrestle with that as well. In a way, that theme gets carried on through the series and it's picked up again in these last two episodes.

"It was nice directing the episode nine cliffhanger and then editing episodes nine and ten together," he continues. "Doing the finale in particular really felt like making a movie, like making two hours' worth of film, basically."

"Jamie really knows how to do action and emotion," says Chris. "He's the full package and he delivers these scripts brilliantly."

"I'm very glad that Chris hasn't held back with scale this year," adds Jamie. "He does write exciting set pieces, and within those set pieces there's a lot of free rein because you've got to go in and make them work with the locations that you have. That's something I think I did more of in the finale, realising that there's an elasticity to the writing in some of those set-pieces and that you can tweak them slightly to fit what you have available. But in short, I'm really pleased that Chris does write big because they're fun sequences to do. If a little stressful sometimes!"

Chris says the narrative shape of Series 12 only becomes clear with *The Timeless Children*. "There's a deliberate journey," he explains. "In *Spyfall* Part One they're buoyant and they're having fun. Where we leave them at the end of episode ten is an entirely different place."

Chris won't offer any more clues about this episode, but he does leave us with a piece of advice: "Watch this episode live," he says. "Or as soon as you can..." **DWM**

> "Doing the finale really felt like making a movie."
>
> JAMIE MAGNUS STONE

The Man Who Drew Yesterday

A tribute to Bill Mevin, the artist who created some of the best-remembered *Doctor Who* comic strips of the 1960s.

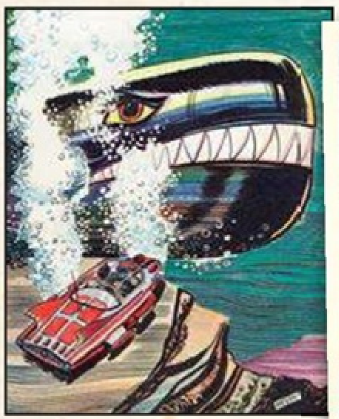
Feature by **COLIN BROCKHURST**

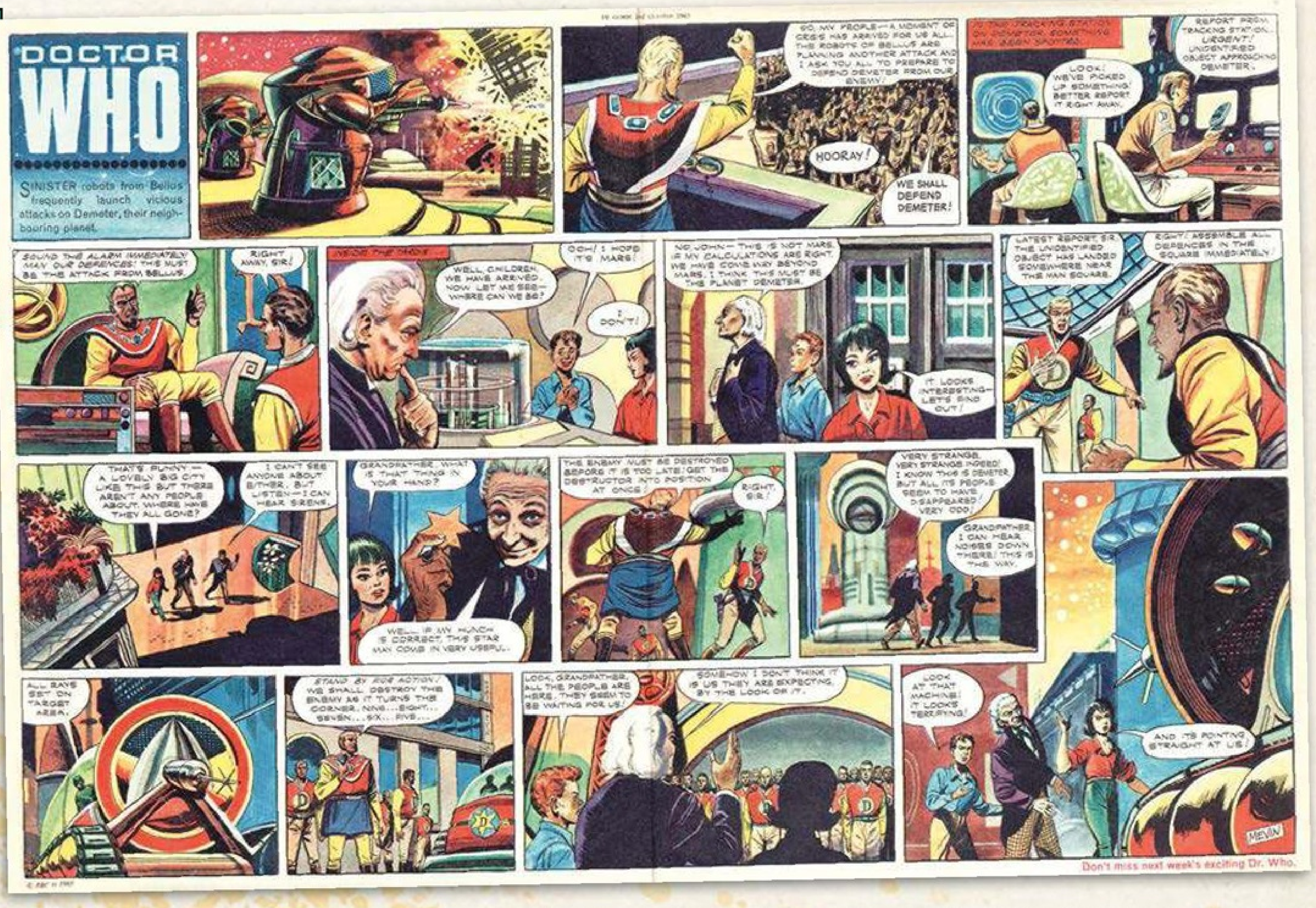
Bill Mevin, the second artist to draw *TV Comic*'s *Doctor Who* strip, passed away on 30 December at the age of 97.

The fourth of five children, Wilfred Douglas Mevin was born in Liverpool on 23 January 1922. He escaped from his family's impoverished conditions by immersing himself in comics and art, filling up exercise books with his drawings. At the age of 14 he won a scholarship to the Liverpool School of Art but claimed to have learned little and afterwards struggled to find work. He was called up in 1941 and served as an RAF wireless operator in India and Burma, where he found the routine so gruelling that he leapt at any opportunity to amuse his fellow servicemen with large comic murals. After being demobbed he worked as a film animator, initially at Gaumont-British under *Snow White* director David Hand, and later for Halas and Batchelor, where he worked on the climax of their 1954 adaptation of *Animal Farm*. For the sake of his deteriorating eyesight, Bill abandoned animation and moved into the area that would occupy the rest of his career: comic strips.

In 1957, Bill began working for *TV Comic* with the strip incarnation of *Lenny the Lion*, followed in 1961 by *Supercar*. "It was like a conveyor belt," Bill told the *Doctor Who* fanzine *Vworp Vworp!* "I would do whatever programme came along." While Bill was drawing *Space Patrol*, *TV Comic*'s decidedly odd version of *Doctor Who* arrived in 1964. Its first artist, Neville Main, didn't enjoy drawing the adventures of Dr Who and his grandchildren, John and Gillian, complaining about poor scripts. After 11 months, editor Mike Thorn, reportedly unhappy with Main's work on the strip, transferred him to *Popeye* and gave *Doctor Who* to Bill.

Bill's first *Doctor Who* strip, known as *The Ordeals of Demeter*, began in the issue cover-dated 2 October 1965. It was also perhaps his best; a visually impressive science-fiction epic told over four double-page spreads, full

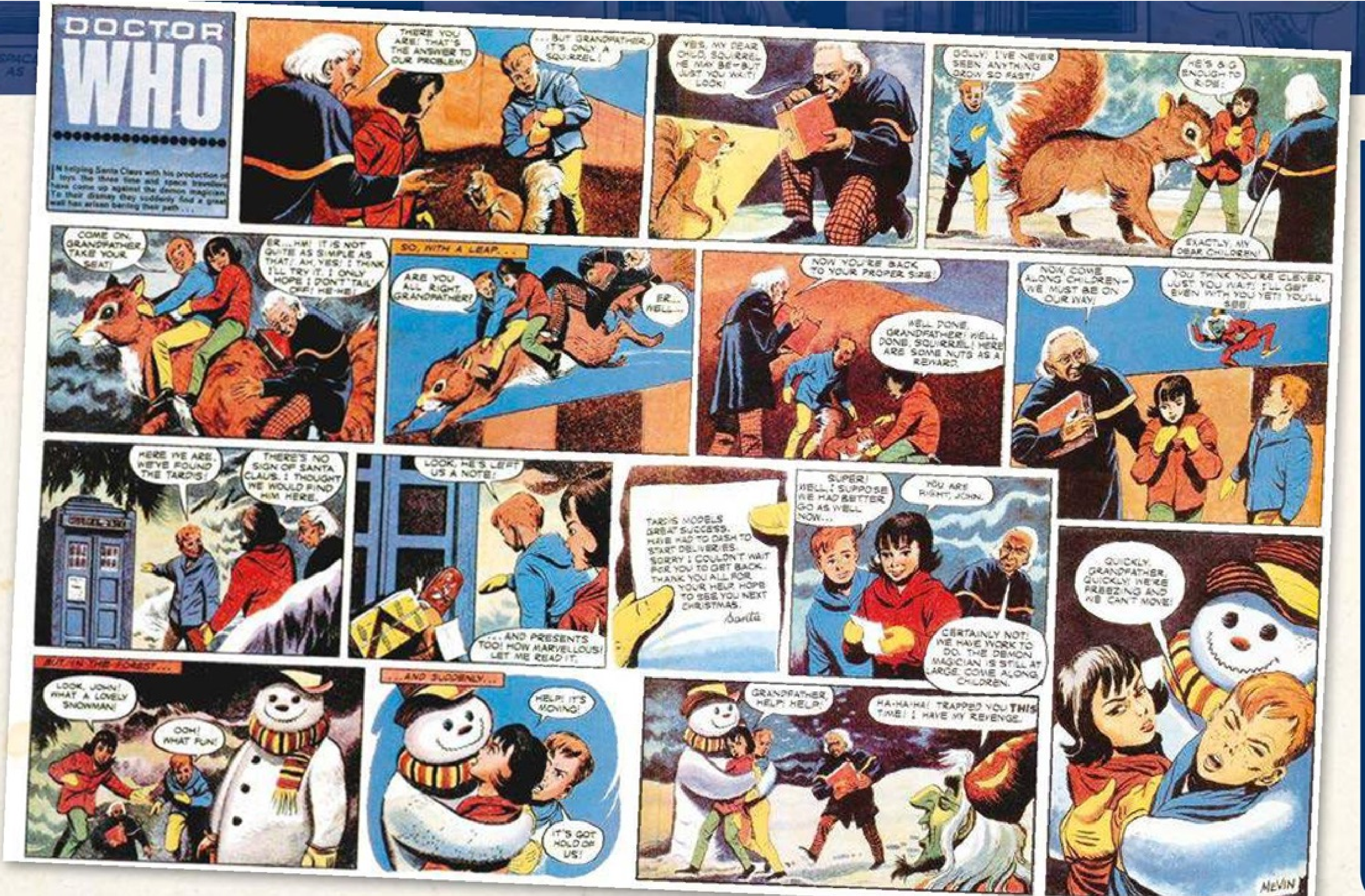



DOCTOR WHO
SINISTER robots from Bellos frequently launch vicious attacks on Demeter, their neighbouring planet.
SO, MY PEOPLE—A MOMENT OF CRISIS HAS ARRIVED FOR US ALL. THE ROBOTS OF BELLOS ARE PLANNING ANOTHER ATTACK AND I ASK YOU ALL TO PREPARE TO DEFEND DEMETER FROM OUR ENEMY!
HOORAY!
WE SHALL DEFEND DEMETER!
IN THE TRACKING STATION ON DEMETER, SOMETHING HAS BEEN SPOTTED.
LOOK! WE'VE PICKED UP SOMETHING! BETTER REPORT IT RIGHT AWAY.
REPORT FROM TRACKING STATION... URGENT! UNIDENTIFIED OBJECT APPROACHING DEMETER.
SOUND THE ALARM IMMEDIATELY! MAN OUR DEFENCES! THIS MUST BE THE ATTACK FROM BELLOS.
RIGHT AWAY, SIR!
INSIDE THE TARDIS
WELL, CHILDREN, WE HAVE ARRIVED. NOW LET ME SEE—WHERE CAN WE BE?
OOH! I HOPE IT'S MARS!
I DON'T!
NO, JOHN—THIS IS NOT MARS. IF MY CALCULATIONS ARE RIGHT, WE HAVE COME WAY BEYOND MARS. I THINK THIS MUST BE THE PLANET DEMETER.
IT LOOKS INTERESTING—LET'S FIND OUT!
LATEST REPORT, SIR. THE UNIDENTIFIED OBJECT HAS LANDED SOMEWHERE NEAR THE MAIN SQUARE.
RIGHT! ASSEMBLE ALL DEFENCES IN THE SQUARE IMMEDIATELY!
THAT'S FUNNY—A LOVELY BIG CITY LIKE THIS BUT THERE AREN'T ANY PEOPLE ABOUT. WHERE HAVE THEY ALL GONE?
I CAN'T SEE ANYONE ABOUT EITHER. BUT LISTEN—I CAN HEAR SIRENS.
GRANDFATHER, WHAT IS THAT THING IN YOUR HAND?
WELL, IF MY HUNCH IS CORRECT, THIS STAR MAY COME IN VERY USEFUL.
THE ENEMY MUST BE DESTROYED BEFORE IT IS TOO LATE! GET THE DESTRUCTOR INTO POSITION AT ONCE!
RIGHT, SIR!
VERY STRANGE. VERY STRANGE INDEED! I KNOW THIS IS DEMETER BUT ALL ITS PEOPLE SEEM TO HAVE DISAPPEARED! VERY ODD!
GRANDFATHER, I CAN HEAR NOISES DOWN THERE! THIS IS THE WAY.
ALL RAYS SET ON TARGET AREA.
STAND BY FOR ACTION! WE SHALL DESTROY THE ENEMY AS IT TURNS THE CORNER... NINE... EIGHT... SEVEN... SIX... FIVE...
LOOK, GRANDFATHER, ALL THE PEOPLE ARE HERE. THEY SEEM TO BE WAITING FOR US!
SOMEHOW I DON'T THINK IT IS US THEY ARE EXPECTING, BY THE LOOK OF IT.
LOOK AT THAT MACHINE! IT LOOKS TERRIFYING!
AND IT'S POINTING STRAIGHT AT US!
MEVIN
Don't miss next week's exciting Dr. Who.

Top: Bill Mevin pictured in the 1950s, at work in his Pimlico flat.

Above: A panel from Mevin's artwork for *TV Comic*'s 1961 strip *Supercar*, which was based on the Gerry Anderson TV series.

Right: Mevin's first *Doctor Who* strip, episode one of *The Ordeals of Demeter*, from *TV Comic* issue 720 (1965).


DOCTOR WHO
IN helping Santa Claus with his production of toys the three time and space travellers have come up against the demon magician. To their dismay they suddenly find a great wall has arisen barring their path . . .
THERE YOU ARE! THAT'S THE ANSWER TO OUR PROBLEM!
. . . BUT GRANDFATHER, IT'S ONLY A SQUIRREL!
YES, MY DEAR CHILD, SQUIRREL HE MAY BE–BUT JUST YOU WAIT! LOOK!
GOLLY! I'VE NEVER SEEN ANYTHING GROW SO FAST!
HE'S BIG ENOUGH TO RIDE!
EXACTLY, MY DEAR CHILDREN!
COME ON, GRANDFATHER. TAKE YOUR SEAT!
ER...HM! IT IS NOT QUITE AS SIMPLE AS THAT! AH, YES! I THINK I'LL TRY IT. I ONLY HOPE I DON'T 'TAIL' OFF! HE-HE!
SO, WITH A LEAP. . .
ARE YOU ALL RIGHT, GRANDFATHER?
ER... WELL...
NOW YOU'RE BACK TO YOUR PROPER SIZE!
WELL DONE, GRANDFATHER! WELL DONE, SQUIRREL! HERE ARE SOME NUTS AS A REWARD.
NOW, COME ALONG CHILDREN– WE MUST BE ON OUR WAY!
YOU THINK YOU'RE CLEVER. JUST YOU WAIT! I'LL GET EVEN WITH YOU YET! YOU'LL SEE!
HERE WE ARE. WE'VE FOUND THE TARDIS!
THERE'S NO SIGN OF SANTA CLAUS. I THOUGHT WE WOULD FIND HIM HERE.
LOOK, HE'S LEFT US A NOTE!
. . . AND PRESENTS TOO! HOW MARVELLOUS! LET ME READ IT.
TARDIS MODELS GREAT SUCCESS. HAVE HAD TO DASH TO START DELIVERIES. SORRY I COULDN'T WAIT FOR YOU TO GET BACK. THANK YOU ALL FOR YOUR HELP. HOPE TO SEE YOU NEXT CHRISTMAS. Santa
SUPER! WELL, I SUPPOSE WE HAD BETTER GO AS WELL NOW...
YOU ARE RIGHT, JOHN.
CERTAINLY NOT! WE HAVE WORK TO DO. THE DEMON MAGICIAN IS STILL AT LARGE. COME ALONG, CHILDREN.
QUICKLY, GRANDFATHER, QUICKLY! WE'RE FREEZING AND WE CAN'T MOVE!
BUT IN THE FOREST. . .
LOOK, JOHN! WHAT A LOVELY SNOWMAN!
OOH! WHAT FUN!
. . . AND SUDDENLY. . .
HELP! IT'S MOVING!
IT'S GOT HOLD OF US!
GRANDFATHER, HELP! HELP!
HA-HA-HA! TRAPPED YOU THIS TIME! I HAVE MY REVENGE.
MEVIN

Left: The Doctor and his grandchildren, John and Gillian, encounter living snowmen in episode three of *A Christmas Story*. From *TV Comic* 734, cover-dated week ending 8 January 1966.

Below: Mevin's cover for *Doctor Who Classic Comics* issue 15, published by Marvel in December 1993.

Bottom left: A panel from the bizarre story *Enter the Go-Ray*. This was published in *TV Comic* 724, cover-dated week ending 30 October 1965.

Bottom right: Mevin's cover art for the hardback edition of Paul Scoones' 2012 book *The Comic Strip Companion* featured the Doctor and a Voord from the 1964 TV story *The Keys of Marinus*.

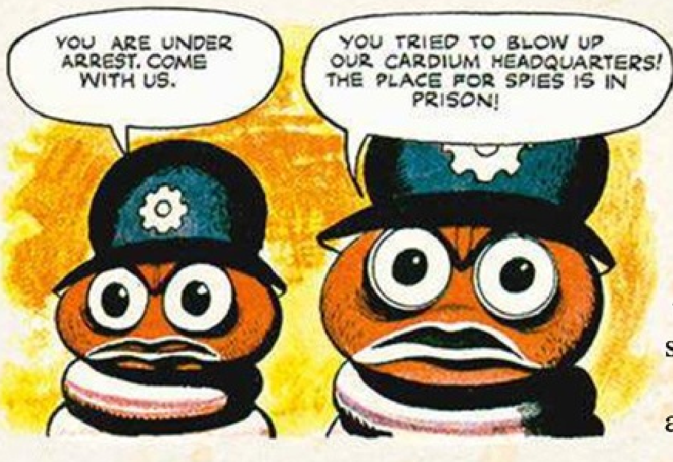
"One day I'll be discovered, because there's no one with the range that I've done."

of colourful, pulpy designs that recall the strip Bill most enjoyed as a teenager, Alex Raymond's *Flash Gordon*.

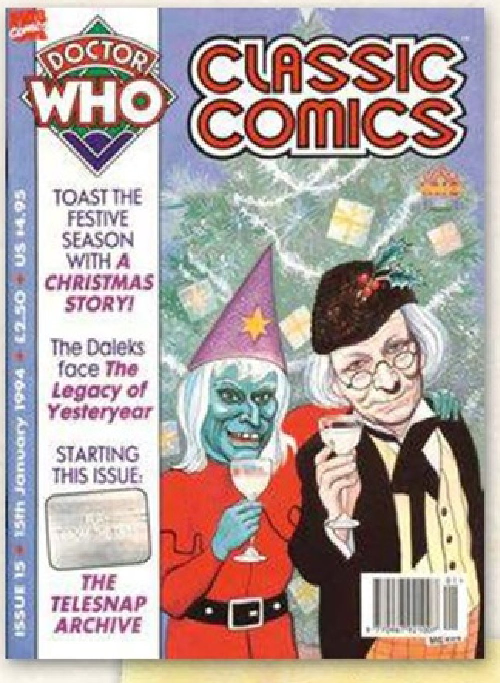
Bill's work was a breath of fresh air after his predecessor's static, rather simplistic black-and-white style. "I used photographic ink; the ink used in portrait touching-up and colouring," he recalled in a 2007 interview for the documentary *Stripped for Action: The First Doctor*. "It worked beautifully on the strip. I used a lot of that, and a bit of watercolour."

Bill's likeness of William Hartnell's Doctor was mostly excellent, if at times over-reliant on photo reference provided by the BBC. The strip gained a new sense of life and playfulness too: Dr Who now looked like he was enjoying himself rather than grumpily looking for opportunities to blow you up, along with your planet.

Bill brought a detailed and more realistic look to the strip, even as the stories themselves lurched from the unlikely to the plain batty. In December 1965, for example, *TV Comic*'s Dr Who could be found discussing the production of toy TARDISes with Santa Claus. *A Christmas Story*, with its giant squirrels, cute reindeer and animated snowmen, was a tale as beautiful as it was silly. Bill also introduced us to the comedic Go-Rays, bizarre metal beings that rolled along on a single wheel. With their big owlish eyes and wide fishy lips, they were among the strip's most memorable adversaries of the 1960s.


YOU ARE UNDER ARREST. COME WITH US.
YOU TRIED TO BLOW UP OUR CARDIUM HEADQUARTERS! THE PLACE FOR SPIES IS IN PRISON!

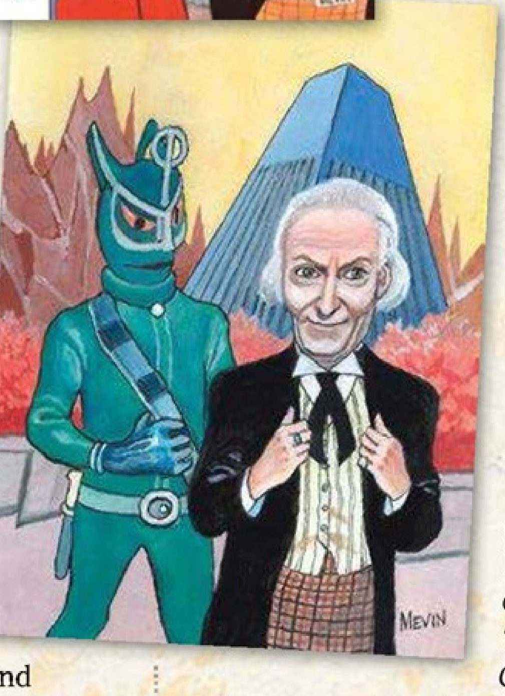
"Doctor Who was a good character," said Bill. "I thought we had something, but the interest it developed with the children was incredible. They went bonkers and I had so many letters asking what sort of materials I used! It was terribly popular..."


DOCTOR WHO
CLASSIC COMICS
TOAST THE FESTIVE SEASON WITH A CHRISTMAS STORY!
The Daleks face The Legacy of Yesterdear
STARTING THIS ISSUE:
THE TELESNAP ARCHIVE
ISSUE 15 • 15th January 1994 • £2.50 • US $4.95

After only 28 weeks, Bill's work on the *Doctor Who* strip came to an abrupt end in the issue dated 9 April 1966. He suffered a debilitating nervous breakdown that he put down to overwork. This led to agoraphobia, a condition that – apart from rare, unavoidable excursions accompanied by his beloved wife Lilian – confined him to his Bromley home for the rest of his life.

"*Doctor Who* was a very difficult strip to draw," he said in 2007. "I look at it now and I think, 'To do one of those a week!' And I even managed to do *Doctor Who* and other small strips at the same time. It was a lot of work."

Bill soon returned to *TV Comic* and its sister publications, drawing a dizzying array of strips that included *Popeye*, *Droopy*, *Bill and Ben* and *The Pogles*. Comic work continued well into the 1980s, by which time the market had dwindled. Bill found a new agent, who'd had the idea of a newspaper strip spoofing American soap operas. They took *The Soapremes* to the *Daily Mail*, where it was launched with much fanfare in 1986 but only lasted a year. In 1992, Bill began a 14-year stint drawing the long-running strip *The Perishers* for the *Daily Mirror*, and in 2016 he published a children's book, *Peggy*, that he'd written and illustrated 20 years before.



He remained proud of his contribution to *Doctor Who* and was delighted to return to the subject in 1993, painting two covers for *Doctor Who Classic Comics*. In 2012 another Mevin cover adorned the hardback edition of Paul Scoones' *The Comic Strip Companion*.

"One day I'll be discovered, because there's no one with the range I've done," said Bill, although not in a boastful way. Rather endearingly, he seemed as astonished by the breadth of his talent as the rest of us. Still bursting with enthusiasm well into his tenth decade, he'd look back with gratitude over his long career and the phrase he'd use most often was "absolutely incredible".

You were indeed, Bill. **DWM**

STREET CRED

Roath Lock isn't the only studio where episodes of Series 12 were recorded. And sometimes a foreign location can be chosen for less than obvious reasons. All of which became clear when Doctor Who Magazine spent two days on the set of *Nikola Tesla's Night of Terror*...

Feature by **MARCUS HEARN**

The scene is a bustling street in 1903 Manhattan. People of all ages mill around while a horse and cart navigate their way through the crowd. Suddenly, everything comes to an abrupt standstill. Even the horse obliges by stopping in its tracks. A sophisticated-looking camera dips in and out, extending and retracting on the end of a long pneumatic arm. People wearing 21st-century puffer jackets appear, relaying instructions to the characters in old-fashioned hats and quaint velvet dresses. The vintage New Yorkers retrace their steps, a voice shouts "Action!" and the whole scene is repeated. This Groundhog Day in turn-of-the-century New York is played over and over again until director Nida Manzoor is happy to move on to the next scene.

Because this isn't 1903. It isn't even North America. It's 2019 and **Doctor Who Magazine** is at the Nu Boyana Film Studios in Bulgaria, witnessing the painstaking, shot-by-shot creation of *Nikola Tesla's Night of Terror*.

"You're not bored, are you?" jokes costume designer Ray Holman, who is also watching Jodie Whittaker, Bradley Walsh, Tosin Cole and Mandip Gill as they play out the arrival of the Doctor and her friends in Manhattan. Even if watching the cast perform the same scene numerous times can be slightly confusing from our vantage point (surely Take Four was the one?), there's plenty to admire elsewhere. Ray has assembled some remarkable period costumes, not just for the featured players but for the Bulgarian supporting artists who play street vendors, shoppers and other regular New Yorkers.

"NORMALLY YOU GET DRESSED BY YOURSELF, BUT I LITERALLY NEED DRESSING EVERY DAY." MANDIP GILL

The attention to detail extends to the backlot where the *Doctor Who* crew is shooting. Manhattan's branch of 'Wright and Gamson Lawyers' looks entirely authentic; it's only when you lean against its exterior that you realise this particular brick wall is actually made of fibreglass. The shops further down the street bear closer scrutiny. Opposite 'Salva's Tailors' – which has real suits on display – there's a confectioner with brightly coloured jars in the window. "I've been inside and the sweets are real," says Mandip. "I've tried and tested them!"

Mandip points out that it might not be a good idea to pay too many visits to this particular part of the set. "When I joined *Doctor Who* I hoped we'd get to do stuff like this, so when they dressed me in period costume I got really excited," she says. "But now I've been in a corset for about three weeks I'm not so excited anymore. I need to lay off the food!"

Mandip's purple outfit was specially made for this episode. "With the shirts, the buttons are on the back, so I can't even put them on by myself," she says. "I've got culottes on, and they fasten at the back as well. Normally you get dressed by yourself, but I literally need dressing every day."

Mandip lifts her feet to proudly display her dainty footwear. "I've got a costume lady called Andie Mear. Andie's never had to dress me before, but at the moment she even helps me into these little shoes."

Tosin passes by, looking very elegant in a three-piece suit. He doffs his baker-boy cap and shares his impression of the studio. "It's a different vibe, man. It's old-school New York. A bit Hollywood!"

On the street outside the green room, third assistant director Lauren Pate is marshalling a group of supporting artists. "Do any of you speak English?" she asks, and a few arms are raised in response. The angry mob is then coached to chant, "No to the death current! No AC!" As the group edges nearer to Nikola Tesla's laboratory, Lauren whips them up. "You really don't like him," she says. "Keep it going. This is a guy you don't like."

Goran Višnjić, the actor playing the beleaguered Tesla, is waiting for his cue. He was last here at Nu Boyana 17 years ago, when he played the lead role in the TV movie *Spartacus*. He was familiar with *Doctor Who* before he was asked to play Tesla, and juggled his schedule in Los Angeles in order to come back to Bulgaria. "Maybe Tesla would have realised that the Wardenclyffe Tower →

Opposite page: Script supervisor Nicki Coles (left) and director Nida Manzoor at Nu Boyana Film Studios in Bulgaria on 15 May 2019.

Below: Preparing to record a street scene for *Nikola Tesla's Night of Terror* on the Nu Boyana backlot.

Bottom: A supporting artist has her costume adjusted in between takes. Photos © Marcus Hearn.

CANNED MEATS
CORNED BEEF, HAM & BEEF TONGUE
ALTERING AND REPAIRING FOR MEN AND WOMEN
PIES
COCOA
TEA
COFFEE
THEATRE

DEA
CURR
NO A

Top: Bulgarian supporting artists, all wearing authentic costumes, line up on the backlot.
Photo © Marcus Hearn.

Above: Yaz (Mandip Gill), Nikola Tesla (Goran Višnjić), Graham (Bradley Walsh), Dorothy Skerritt (Haley McGee), the Doctor (Jodie Whittaker) and Ryan (Tosin Cole) look on as angry protestors listen to Edison's rhetoric.

Right: A creature resembling photographer Harold Green (Paul Kasey) goes on the attack.

→ was wrong, that it wouldn't have worked," he says, referring to the failed experiment that proves central to this story. "But he could have gone on to create something new. He's the man who gave us AC power, so he was certainly capable. But he couldn't find the financing, so unfortunately it's one of those unfinished stories. I think the world might be better today if Tesla had signed the right contracts and created more amazing things."

Once Goran has recorded the scene where Tesla addresses the angry mob, the supporting artists disperse. "We've dressed more than 130 SAs for this shoot and we're dressing ten or 11 principals on top of that," explains Ray. "It's not the most we've ever done – that was for a Matt Smith block in Croatia – but this is quite a big set-up.

"They have a brilliant costume store here at the studio but this particular period is a bit of a gap in their knowledge, so we shipped over everything we needed. We've been fitting the costumes and showing the costume department here how to dress the period. There are lots of corsets, collar studs and cufflinks."

It takes 11 people to look after all the costumes on a shoot this size. "Six of us from the UK and five from the studio," says Ray. "I came out with Simon Marks, my assistant, and we've been here for five days. There were three whole days of costume fittings with the supporting artists, just to work everything out. Creatively, we wanted a mix of posh people, working-class people and also ethnic people. There was a lot of immigration in New York in those days and we've reflected that."

The breadth of styles is clear from surveying the characters that sweep past us, on their way to the catering van. "Over there you can see a man with a top hat, a frock coat and an empire collar," Ray points out. "He's with a very smart lady. The middle ground is men with bowler hats and tweed suits. And then there are more worker types. We watched some footage of people on the streets of New York at that time and that shows people in overalls, aprons, flat caps, and collarless shirts with neck rags."

The angry mob is quietly observed by a character who stays rooted to the spot, sipping from a cup of coffee. This is photographer Harold Green, who is employed by Thomas Edison to keep tabs on Tesla. The furtive spy is played by Paul Kasey, who, incredibly, is making his 36th appearance in *Doctor Who* with this episode. He's previously been cast as such alien menaces as an Auton (in 2005's *Rose*), Ood Sigma (in 2009-10's *The End of Time*), a Zygon (2013's *The Day of the Doctor*) and numerous Cybermen. He's taken a break from *Doctor Who* since 2014's *Deep Breath*, as since then he's been fully occupied with movement choreography and other roles in all five of the recent *Star Wars* films.

"I've missed *Doctor Who*, I truly have," he says. "When I had some fittings last week it felt like coming home. I was really chuffed when they asked me back, because I only have fond memories."

Returning to the green room, Paul explains that this role represents something of a first for him. "This is the first time you

actually get to see me in *Doctor Who*. In an episode of *The Sarah Jane Adventures* I played a highwayman and you do see my eyes in that, but this is the first time you get to see *me* – after all these years. I've done a few conventions, but up until this point I've been quite anonymous to *Doctor Who* fans. When this episode goes out, they'll know what I look like!"

What was his most memorable contribution to the series? "I think the Cybermen," he says. "There were ten of us [in the 2006 story *The Age of Steel/Rise of the Cybermen*]. We were a team, and Cybermen are so iconic. And I've got great memories of Ood Sigma [from 2008's *Planet of the Ood*], just because of his character."

Paul's least comfortable experience on the series, he points out, was playing a Slitheen in *World War Three/Aliens of London* (2005). "It was like wearing five duvets. In a heatwave." He's overheard by Goran, who arrives in the green room as Paul is explaining how he was encased in the bulky costume.

> **IT TAKES 11 PEOPLE TO LOOK AFTER ALL THE COSTUMES ON A SHOOT THIS SIZE.**

"You were a Slitheen?" exclaims Goran. "I remember that one, with the Prime Minister. That's so cool!"

Goran is similarly impressed to hear about Paul's contributions to the *Star Wars* saga. "If I hadn't barged in on you guys I wouldn't have known any of this. That's awesome."

Paul explains that his 37th *Doctor Who* appearance will be shot back in the UK. "What are you playing in the next one?" asks Goran.

"I'm the Judoon Captain [Pol-Kon-Don]," says Paul. Goran's not familiar with the Judoon, so Paul elaborates. "They're like rhino space police."

The weather takes a turn for the worse during our second day on the Nu Boyana backlot. It's the middle of May, but one has to admire the fortitude of the local crew members who are wearing shorts. Because it's freezing. "I've got tights *and* thermals on today," admits Mandip. "I just really feel the cold."

Jodie Whittaker isn't the only one tempted by the warmth of the green room. "I've been to Bulgaria, but only in my previous incarnation as a human," she says, smiling.

Now Jodie's here as a Time Lord, she's seeing a different side of the country. "The studio's a bit of a spectacle. When you drive here, to get into our part of the set, you go past Ancient Rome and an old Western town. I can completely appreciate why we're here, because it's got the space we need for this episode."

A distant rumble announces the arrival of ominous clouds, rolling in from the direction of the nearby Vitosha mountain. As the natural light begins to diminish, the crew increasingly relies on electricity to illuminate the actors and maintain continuity. Which is probably appropriate, given the subject of this episode.

At three o'clock the heavens open and everything grinds to a halt. A torrent of muddy rainwater soon divides the main street set – on one side actors and supporting artists take shelter, and on the other, Nida remains with her camera crew. Keeping dry beneath a large plastic tent, she can be seen scrutinising rushes and conferring with her director of photography, Sam Heasman.

This is a good opportunity for a chat with Haley McGee, who's playing Tesla's assistant Dorothy Skerritt. Like Mandip, Haley is suffering in a corset. "Being in this costume is a reminder of all the things women have fought for. Like being in clothing where you can move and breathe easily!" she says with a smile. "And I don't have any pockets! It's the pits."

The discomfort is a minor inconvenience compared to the thrill of appearing in *Doctor Who*. "I love working for Nida. She's really attentive and she gives me really helpful notes. It's really cool to be part of something that people are so loyal to, to be part of something that's so beloved."

When the rain eventually stops, Nida is ready. The ground is still wet and the sky is grey, but when more lights are wheeled on, shooting picks up where it left off in a remarkably swift and seamless fashion.

Jodie's final shot of the day tracks her running down the street. "Yaz, it's not Edison!" she says breathlessly, speaking into a mobile phone. "I mean it was, but it turns out it's aliens too..." Only a few takes are required, which is probably good news for everyone required to take part in this particularly strenuous scene. Jodie pauses to deliver the rest of her lines into a microphone – the remainder of her phone conversation, where she won't be seen – before whipping off the Doctor's grey coat, bidding everyone a fond farewell, and climbing into the back of a waiting car.

That's pretty much the end of **DWM**'s time at Nu Boyana too. Minibuses are gathered outside the studio entrance, waiting to take actors and crew members back to their hotels or, in some cases, Sofia Airport.

Soon it will be Cardiff's turn to recreate bygone Manhattan, and much more besides. **DWM**

Above: Graham, the Doctor and Ryan in 1903 Manhattan.

Below inset: Goran Višnjić as the visionary inventor Nikola Tesla.

Below right: Haley McGee as Tesla's loyal assistant, Dorothy Skerritt.

LABOUR OF LOVE

Haley McGee shares our curiosity about Dorothy's devotion to Tesla. "I tried to get all romantic," she says with mock sincerity. "I said to Nida, 'Do you think there's a bit of a romance here?' She said, 'No!' And then I said to Nida, 'I have a scene with Ryan – do you there's a little bit of a something there?' She said no to that as well!"

The fact that Dorothy and Tesla's relationship *isn't* a romance was part of a more serious conversation between Haley and Goran Višnjić. "We talked about how long Dorothy has been working for him and what the nature of their relationship is. She's deeply devoted to him. For a woman who's interested in science at the time this story is set, the best it's going to get is being really close to a man who's exceptional. Dorothy admires Tesla enormously."

And what's Dorothy's view of Edison? "I think Dorothy has very emotional reactions to people that she thinks are against Tesla," says Haley emphatically. "She thinks that Edison is a flashy, corporate sell-out; someone who goes around gobbling up other people's inventions and taking the credit for them. He's such a bombast. She thinks he's a charlatan."

SHOCK and AWE

The guest stars in *Nikola Tesla's Night of Terror* included an actor who previously appeared in one of *Doctor Who's* undisputed classics. "I'm like a kid with a train set," says Robert Glenister.

Interview by **MARCUS HEARN**

Robert Glenister was first cast in *Doctor Who* a long time before he played Thomas Edison. "Oh yes," he says, settling back in the administration block at Nu Boyana Studios in Bulgaria. "I've been trying to work it out. It must have been more than 35 years ago."

Robert was only 23 when he played Salateen alongside Peter Davison's Doctor in the 1984 classic *The Caves of Androzani*. The serial has since acquired a formidable reputation. "I know!" says Robert. "Wasn't it voted the second-most popular story in one poll?"

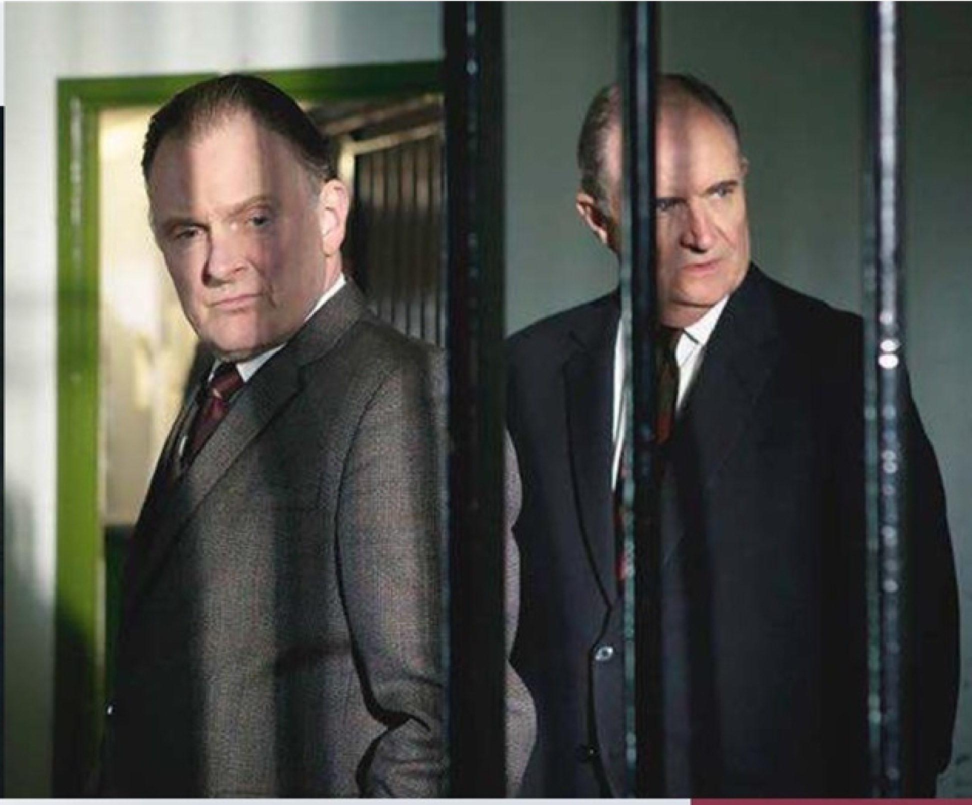
He's clearly delighted to learn that in Doctor Who Magazine's 2009 survey *Androzani* emerged as *the* most popular story. "Really? Wow... It was based on *The Phantom of the Opera*, wasn't it? The thing that really stands out in my memory is Chris Gable as Sharaz Jek, and the way he looked. It was so sophisticated."

The Caves of Androzani was recorded at Television Centre in December 1983 – a world away from the Bulgarian film studio that's playing host to *Nikola Tesla's Night of Terror*. "I remember there was a technicians' strike before we went into the studio and there was talk of doing *Androzani* all on film at Ealing instead," says Robert.

Presumably Graeme Harper, the director, would have loved that opportunity. "Exactly, yes! The ball was rolling and we all got quite excited about the prospect of shooting a whole episode on film. Graeme always worked very quickly and he knew exactly what he was doing. Then the strike ended so it was back to Television Centre.

"It was multi-camera and studio-based, or at least my bits were," he adds. "And we *rehearsed* it. You don't get the chance to do that these days. We went to the BBC's rehearsal rooms in Acton, which we called the Acton Hilton. There'd be loads of different shows – variety, comedy, drama – under the same roof. We rehearsed *The Caves of Androzani* for two weeks, I think, and I do miss that kind of opportunity. I played the real Salateen and his android

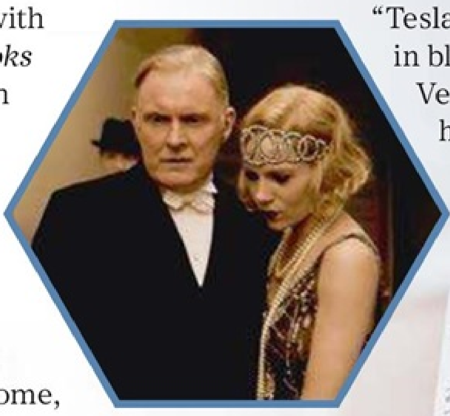
> "TELEVISION'S SO DIFFERENT NOW. BUT ONE THING HASN'T CHANGED – THAT CLOCK'S STILL TICKING AWAY, AND YOU'VE GOT TO GET IT DONE."



double. In rehearsal there was time to discuss the subtleties of the two performances with Graeme – just the little things that might not have been apparent to the audience before it was revealed that there was more than one Salateen.

"Television's so different now. But one thing hasn't changed – that clock's still ticking away, and you've got to get it done."

Robert should know. Since the 1980s he's become one of British television's favourite actors, with lengthy stints in such popular series as *Spooks* (2006-10) and, most notably, as Ash Morgan in *Hustle* (2004-12). Coming to Sofia's Nu Boyana is, however, a new experience.



"I think this is the most amazing place," he says enthusiastically. "I'm like a kid with a train set. It isn't just the size of the studio that's impressive but the diversity. You've got this New York part of the backlot but around the corner you've got Ancient Rome, a Gulag, the Wild West, London. There's even a huge soundstage with a water tank, which I think is quite a new addition. I've just been talking to the production manager and she told me the Bulgarian crew and everyone else who works here have been fabulous. Everything's gone very smoothly."

How does Nu Boyana compare to other studios he's worked in? "A couple of years ago I got a really jammy job – the kind of job you think you're never going to get. It was a gangster movie with Ben Affleck [2016's *Live by Night*], and we shot it in Los Angeles. There was a big New York set on the Warner Bros lot, and coming here is a bit like being in one of those American studios. It's like being transported to a different time. All the exteriors in this episode are set in Manhattan and this is great."

Robert knows Chris Chibnall from his appearances in two of the *Doctor Who* showrunner's previous series – *Law & Order: UK* (2009) and *The Great Train Robbery* (2013). "I didn't know Jodie [Whittaker], Mandip [Gill] or Tosin [Cole], but I know Bradley Walsh a bit. Brad's extraordinary – as well as *Doctor Who* and *The Chase* I see he's piloted a chat show. He must be the tiredest man in showbusiness!

"This whole *Doctor Who* machine is extraordinary. On the day we started, [the regular cast] were shooting the previous episode in the morning. We turned up, they joined us, they ate their lunch at the readthrough and then they went back to the studio for the rest of the day. It's a tough schedule.

"We're here in Bulgaria until the end of this week and then they start in Roath Lock on Monday. Then we go back for another seven days to finish the episode off."

Does Robert get the impression that *Doctor Who* has better resources than it enjoyed in the 1980s? "Oh God, yes!" he says, chuckling. "*Doctor Who* was big when I last did it, but it wasn't as big as it is now. Nowhere near. It's really international now."

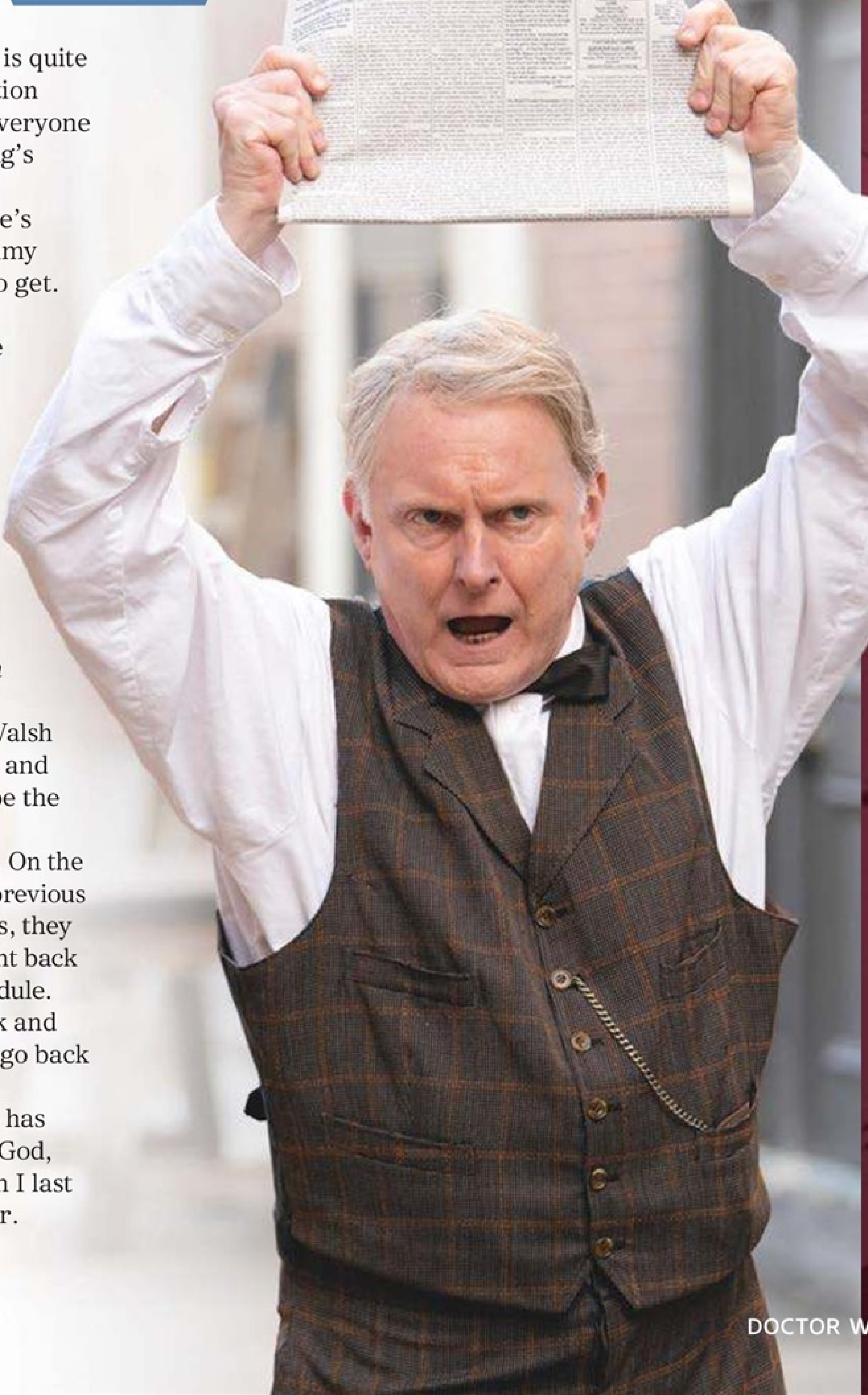
He casts his mind back to *The Caves of Androzani*'s most notorious special effect. "There was a monster…"

The Magma Beast?

"Yes, the Magma Beast! From what I remember it was a bit like Barney the Dinosaur. It wasn't good, was it?"

There are no such costume compromises at Nu Boyana. Designer Ray Holman has underlined the distinction between Edison and Tesla through the clothes they wear.

"Tesla's very elegant," says Robert. "He dresses in black and he's quite mysterious. I'm baggier. Very tweedy. It's interesting, isn't it? Edison had the flamboyance in terms of personality, but he was quite a dour dresser. →



Opposite page: Robert Glenister as Salateen in *The Caves of Androzani* (1984).

Above left: With Peter Davison as the Doctor and Nicola Bryant as Peri in *The Caves of Androzani*.

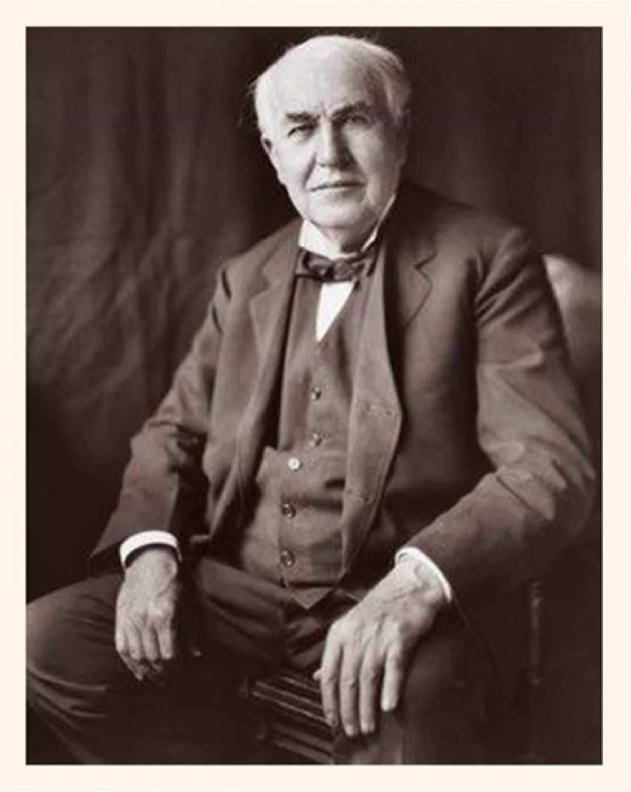
Above right: DI Frank Williams (Robert Glenister) and Tommy Butler (Jim Broadbent) in Chris Chibnall's 2013 drama *The Great Train Robbery*.

Left inset: Robert as gangster Albert White, with Sienna Miller as Emma Gould in *Live by Night* (2016).

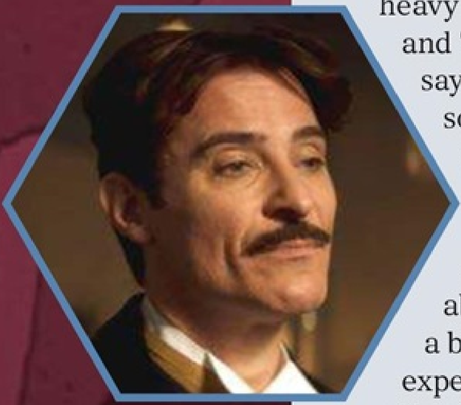
Below: Robert as Thomas Edison in *Nikola Tesla's Night of Terror* (2020).

Robert Glenister

Right: Edison is intrigued by the TARDIS.



Below: The real Thomas Edison, pictured in the 1920s.



Bottom: Nikola Tesla (Goran Višnjić) and Dorothy Skerritt (Haley McGee).

"I THINK EDISON'S FASCINATED BY THE DOCTOR, BUT THERE'S ALSO A REALISATION THAT HE MIGHT JUST HAVE MET HIS MATCH."

→ "In this story Edison seems rather prosaic, while Tesla is the man with the vision. Edison wasn't a slacker in any way, but he perhaps lacks the commitment or passion of Tesla. When Edison sees the TARDIS it's almost as if he's thinking, 'How much could I make out of this?', while Tesla is taken aback by the sheer technical wizardry of the thing."

The interplay with Bradley Walsh helped to make the TARDIS scenes some of Robert's favourites. "When Edison goes into the TARDIS he's fascinated. In the script he goes to touch something and Graham cautions him, going, 'Oi!' Throughout the episode Graham develops this heavy dislike for Edison. At one point, when Edison and Tesla are squabbling, he clicks his fingers and says, 'AC, DC, pack it in!' I enjoyed that. That's something that comes out of *not* rehearsing, I suppose – something spontaneous that you've not anticipated. And that's always a good thing."

Does Robert see Edison as a devious character in comparison to Tesla? "I don't know about that, but I think he's portrayed here as a bit of a chancer, while still having the scientific expertise, the background and the knowledge. Tesla's a thinker, Edison's more spontaneous. Edison's more brash, less considered. He tries to discredit Tesla by saying that AC [alternating current] is potentially the deadliest thing that science has ever come up with. Therefore the Niagara generator should be shut down. And he says that publicly, in a press conference. The Doctor then challenges him and the story kicks in."

Edison's relationship with the Doctor is equally intriguing. "I think Edison's fascinated by the Doctor, but there's also a realisation that he might just have met his match. All of a sudden he's being challenged by this woman, and let's not forget that early 20th-century America was a very male-oriented society. He keeps the Doctor at arm's length, but the Doctor is the Doctor and she doesn't give up."

Tesla's assistant, Dorothy Skerritt, is played by Haley McGee. "Dorothy's no shrinking violet," says Robert. "She's smart and she stands up for herself. She's loyal to Tesla but she's quite beguiled by Edison as well."

During pre-production of the story Haley helped Robert with his accent. "Edison came from Ohio," he says. "When I first read the script, they specified that he should have a Southern twang, but I wasn't sure about that. On the way to the readthrough I happened to share a car with Haley. She's Canadian, but I asked her if she could tell me what an Ohio accent should sound like. I said, 'It's not like Alabama, is it?' And she said, 'No no no no no…' Sure enough, when I heard Edison talking on a piece of film that Nida [Manzoor, the director] found, he didn't sound that Southern. He sounded middle-American."

Thomas Edison died almost 90 years ago. Is there an extra responsibility in portraying a character who actually existed? "I think in normal circumstances you would say that," considers Robert. "This story is based upon a series of facts, but *Doctor Who* is essentially fantasy. There has to be an element of respect – of course there does – but we're not making a biopic or a documentary. I mean, we're inventing the fact that perhaps Edison was a brash, commercially minded scientist. That would seem to fit with the historical relationship he had with Tesla. I don't know if that's actually what Edison was like, but in this context, I think you're allowed to take certain liberties."

Robert's glad to be back in *Doctor Who* and seems to have grown fond of the enigmatic inventor he's portraying. "Edison has the grace to concede that Tesla has achieved something," he points out, collecting his bowler hat from the table and preparing to return to the set. "He says, 'Congratulations. Now come back and work for me.' And that's the end of the episode. I don't know if that actually happened, but it would be nice to think that it did!" **DWM**

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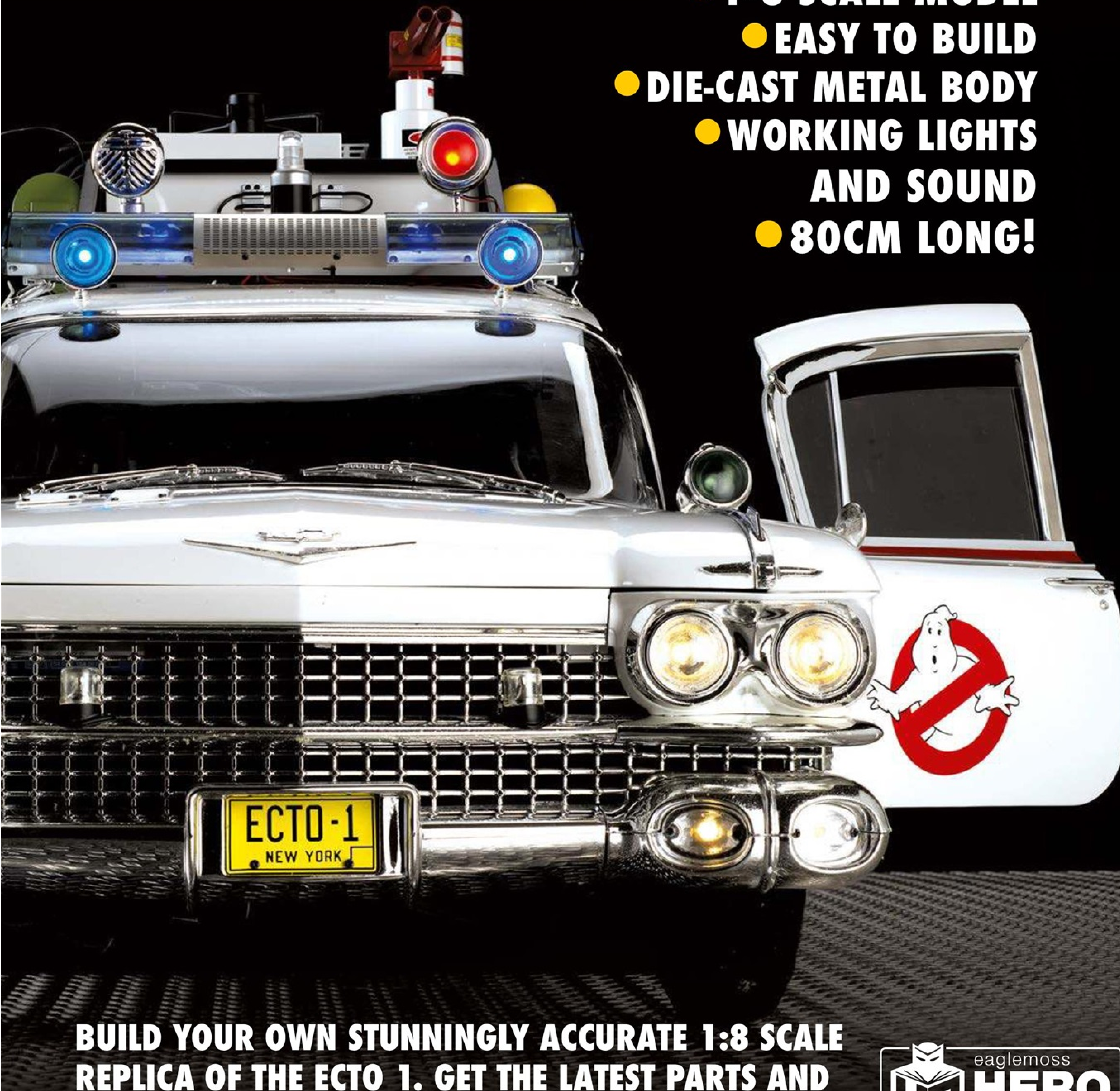

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A Sense of History

Donald Tosh, the last remaining writer and story editor from the William Hartnell era, passed away on 3 December. He applied a meticulous and innovative approach to a role that was a highlight of his career.

Feature by **NICK SETCHFIELD**
Portrait by **PAUL PHIPPS-WILLIAMS**

Imagine this: another universe, another 2017, tantalisingly close to our own.

Bill Potts is gone, victim of the Cybermen that infest the Mondasian worldship. Shattered and alone, the Twelfth Doctor stands in the TARDIS, his hearts heavy.

Then he senses another presence in the cool-blue shadows of his ship. A lean figure in ornate, quasi-Chinese robes.

The Doctor sighs at the inevitability of the moment. This elemental being has bedevilled him for centuries, tearing away his identity, his very self; remaking him, over and over, in the name of cosmic mischief. The Toymaker's curse. The endless game of faces.

"Let's shake this up," declares the intruder, whose appearance has changed almost as often as the Doctor's. Her eyes are coldly playful. "A woman's face, perhaps?"

In our universe Donald Tosh never had the chance to make his greatest contribution to *Doctor Who*.

As story editor he helped devise a way to dispense with the show's star, the increasingly fractious William Hartnell. While Tosh respected this "hardened old pro", Hartnell's health was failing and he was struggling to memorise his lines. As originally planned, Season 3's *The Celestial Toymaker* (1966) would see the Doctor rendered invisible before returning in a whole new body, the role being recast as Hartnell's contract expired. It was a bold idea, weaponising the story's whimsical, reality-warping logic to pull off a major coup.

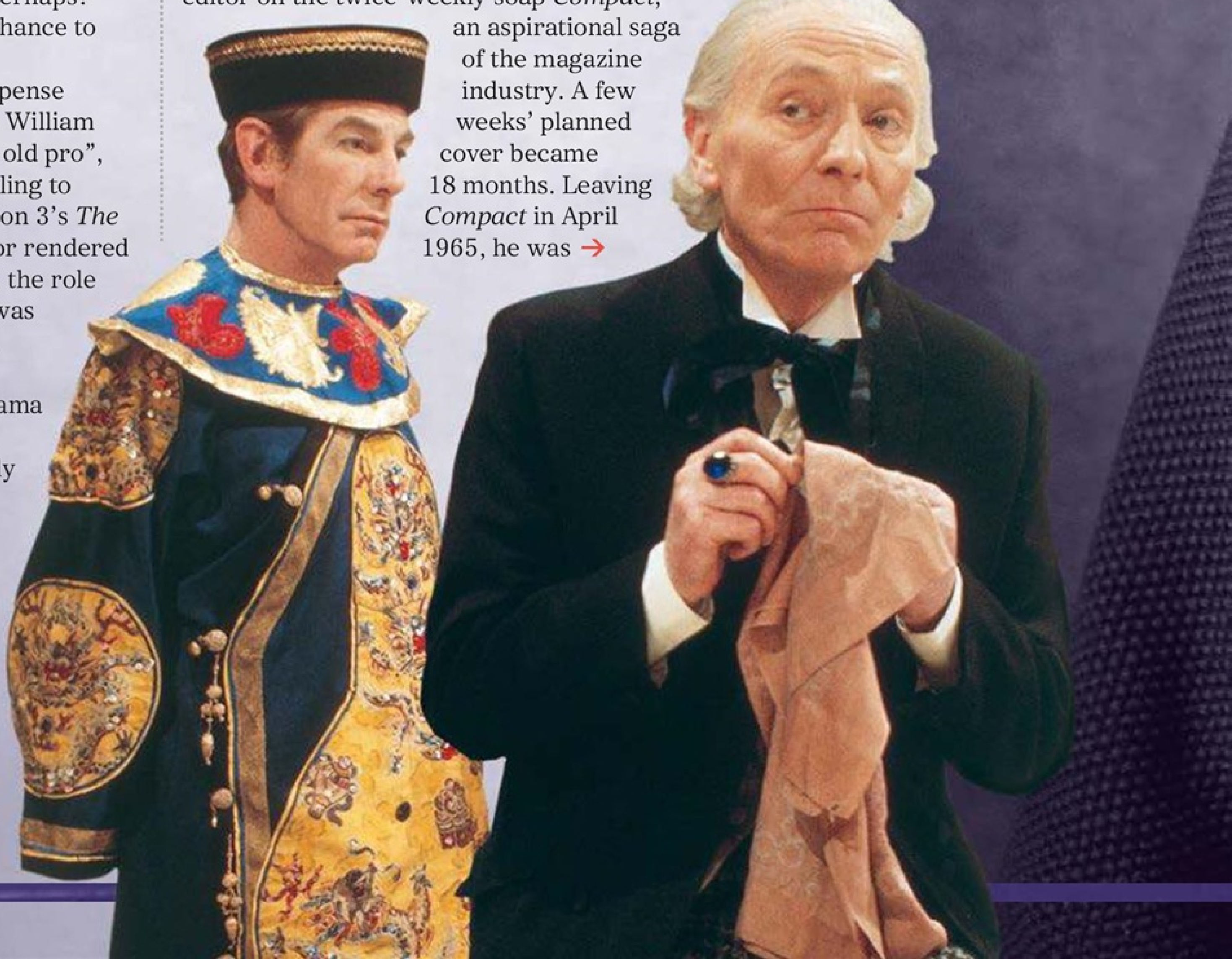
Instead, Gerald Savory, the BBC's Head of Drama Serials, renewed Hartnell's contract. But if Tosh had been successful he would have fundamentally changed the DNA of *Doctor Who*, ensuring its survival – and maybe its immortality – just as the concept of regeneration did.

Donald Hugh Tosh was born on 16 March 1935 in Hastings, to Scottish parents. Educated at Clifton College in Bristol, he accompanied his uncle on London theatre visits and developed an early love for the stage. Having trained as an actor, he pursued his calling in theatre and the fledgling world of television for a year. "I got plenty of work, but I developed a kind of stage fright," Tosh told the *Daily Record* in 2014. "I thought, 'I can't do this for the rest of my life,' and had started to wonder if I should take a shot before I went on [stage] – and that's a very slippery slope!"

Moving behind the scenes, Tosh created a new role for himself, reading and advising on scripts. He had a meticulous and demanding eye, earning the nickname 'Knocker Tosh'.

In late 1957 Granada Television invited him to join its Story and Contract Department. One challenge was to find a soap opera premise to match the success of ATV's *Emergency – Ward 10*. Tosh championed *Florizel Street*, a pitch by a young writer named Tony Warren that chimed with British drama's newfound taste for kitchen-sink realism, exploring the unsung lives of the working class. Sidney Bernstein, Granada's chairman, was less persuaded, declaring in a memo: "I would take a lot of convincing anyone's going to be interested in a lot of boring people living in a back street in Manchester." Warren's vision ultimately came to the screen with a different title: *Coronation Street*. Tosh had Bernstein's memo framed on his office wall.

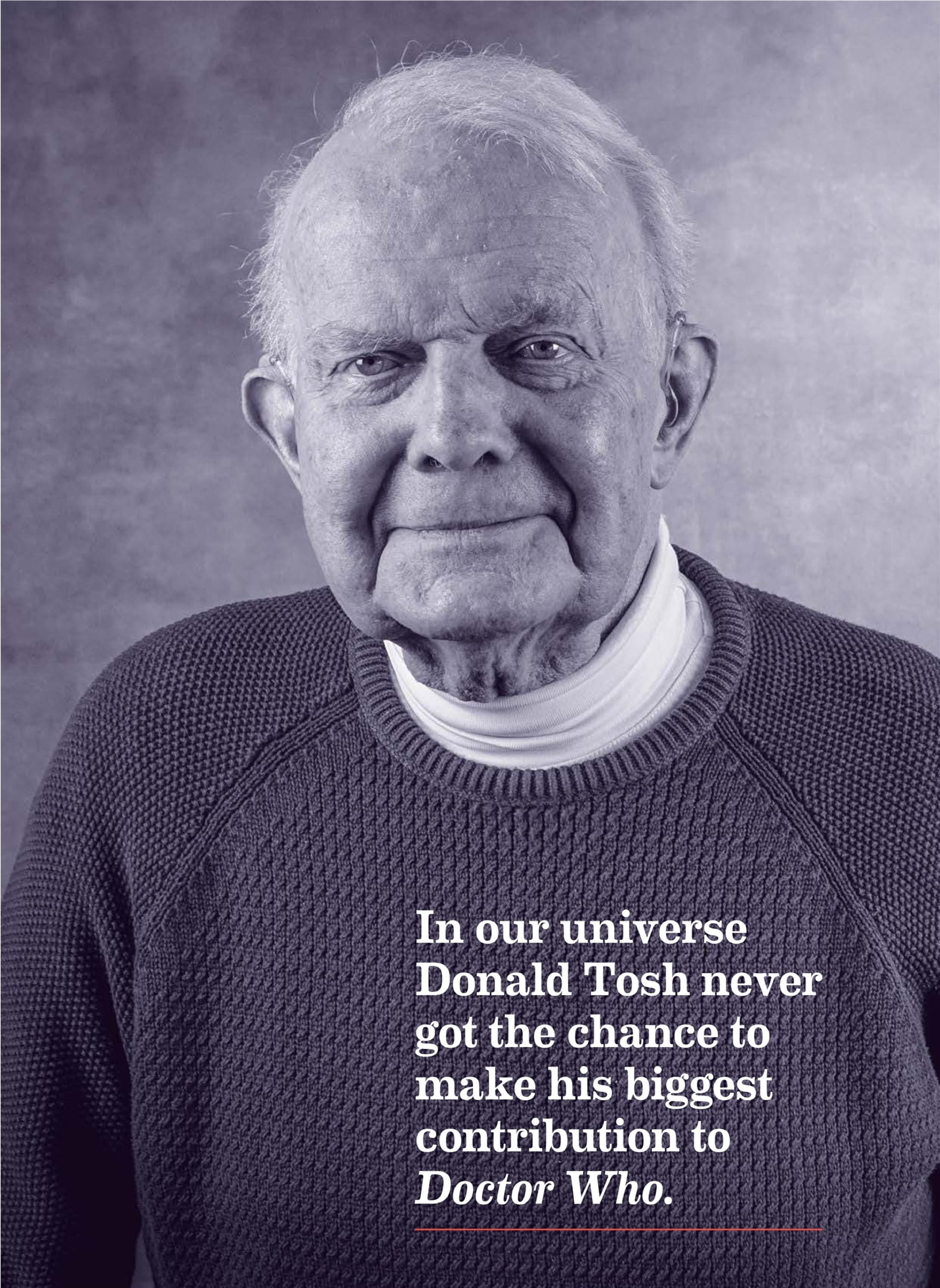
Granada made Tosh redundant in 1963. The BBC gave him a new home, trebling his salary. Expecting to work on the Corporation's prestigious and popular classic serials strand, he found himself replacement story editor on the twice-weekly soap *Compact*, an aspirational saga of the magazine industry. A few weeks' planned cover became 18 months. Leaving *Compact* in April 1965, he was →



Opposite page: Donald Tosh, pictured in 2019.
Photo © Paul Phipps-Williams.

Above: Pat Phoenix as Elsie Tanner on the set of Granada's *Coronation Street*. Donald Tosh was instrumental in commissioning the series.

Below: Michael Gough as the Toymaker and William Hartnell as the Doctor in *The Celestial Toymaker* (1966).



In our universe Donald Tosh never got the chance to make his biggest contribution to *Doctor Who*.

compact
compact
Adapted from Hazel Adair and Peter Ling's TV success by Janet Grey
BBC TV'S COMPACT
Illustrated
ICON

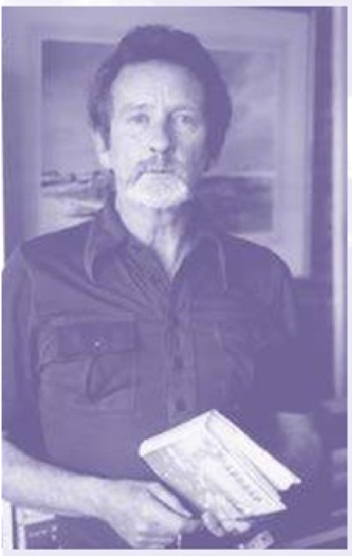
Right: A 1962 paperback based on the BBC soap opera *Compact*. Tosh worked on the series as story editor from 1963-65.

Far right: The Monk (Peter Butterworth) eavesdrops on a conversation between Vicki (Maureen O'Brien), the Doctor and Steven (Peter Purves) in *The Watcher*, the first episode of *The Time Meddler* (1965).

Below: John Wiles, *Doctor Who*'s producer from 1965-66, pictured in the 1980s.

Bottom left: Peter Cushing as the great detective in *Sir Arthur Conan Doyle's Sherlock Holmes*.

Bottom right: A paperback novel based on the TV series *The Regiment*.



→ offered a choice of *Doctor Who* or the new soap *199 Park Lane*. Tosh chose an adventure in space and time over an upmarket address in London.

"I joined the programme at a time of great change," Tosh later observed. Original companions Ian (William Russell) and Barbara (Jacqueline Hill) were being written out, to be succeeded by Peter Purves as Steven Taylor. Producer Verity Lambert – who had launched the series in 1963 – was handing control to John Wiles, and Tosh 'trailed' outgoing story editor Dennis Spooner, in the process attending the studio recording of *Flight Through Eternity*, episode three of *The Chase*.

"I always got on with Donald, right from the very beginning," Wiles told **DWM** in 1983. "He was so *out* of the BBC mould. He really played up this whole thing of being something of an eccentric. He was the first person, for example, to start wearing the Beatles caps and the flowered shirts that came into fashion around then. He loved to have people talk about him, but he was wonderfully mercurial in mind and very erudite. He knew his sources and had very firm ideas of where we ought to be going with the programme. We wanted to touch subjects that Verity and Dennis hadn't wanted to touch."

Tosh was especially keen to combine the twin storytelling impulses of *Doctor Who*. "There were basically two different kinds of stories that had been done," he told **DWM** in 1992, "the historical stories set in the past, and the science-fiction stories set in the future. I wanted to blur that distinction, and *The Time Meddler* was our first attempt to mix the two."

Introducing the Monk, a fellow member of the Doctor's own race, the story's time-bending playfulness defined what Tosh and Wiles were aiming for: a controlled narrative explosion as past and future collide. There's a glorious frisson as an impossibly anachronistic gramophone is revealed, filling 11th-century cloisters with the sound of ecclesiastical chanting. Tosh called *The Time Meddler* "a mould breaker" and he was right – it reshaped the possibilities of *Doctor Who*.

Galaxy 4 and *Mission to the Unknown* returned the series to pure, future-facing science fiction, as favoured by Wiles, who wanted to embrace such hard sci-fi concepts as a vast generational starship, later seen in *The Ark*. Tosh, at heart, preferred the past. As he told *TARDIS*, the magazine of the *Doctor Who* Appreciation Society, in 1978: "Personally the historical ones used to give me greater

BEYOND THE BLUE BOX

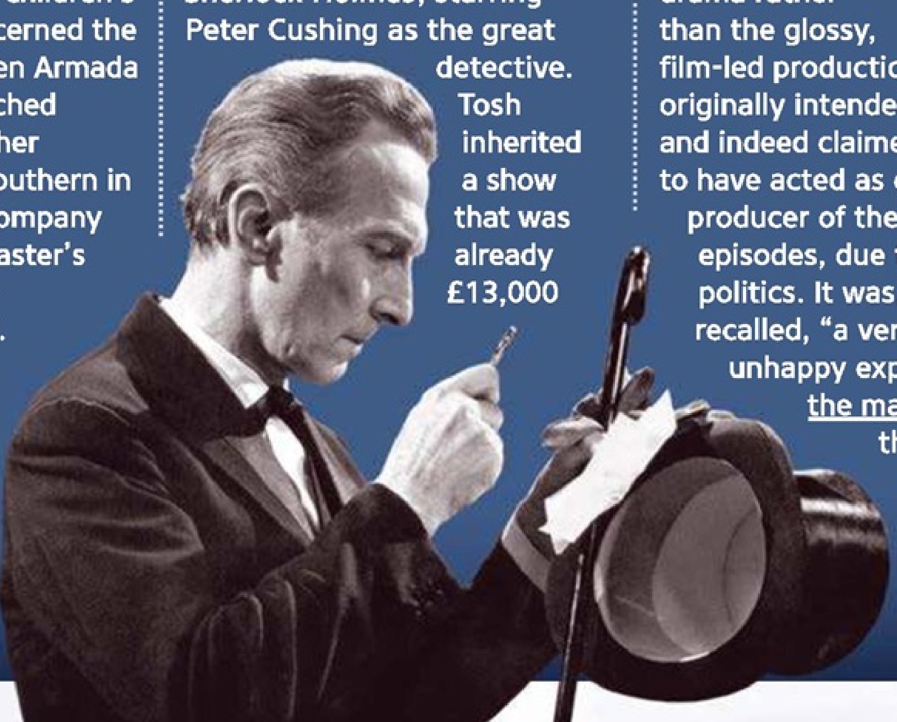
After leaving *Doctor Who* Donald Tosh wrote *Mystery Hall* for Southern Television. Transmitted in the autumn of 1967, this Dorset-set children's adventure series concerned the treasure from a sunken Armada galleon. Tosh had pitched *The Wanderers*, another children's serial, to Southern in early 1967, but the company went with Chris McMaster's teen espionage show *Freewheelers* instead.

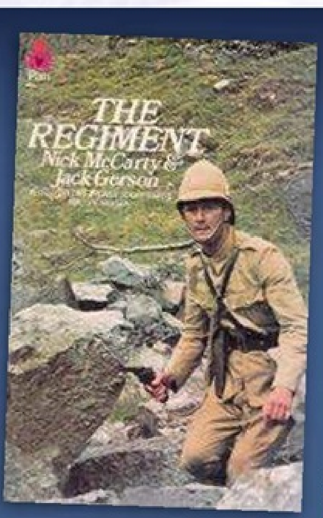
A *Thirty-Minute Theatre* episode, *Happiness is £ Shaped*, followed on 31 January 1968, the story of bank worker Ernest Whipple, who wins a fortune in a Premium Bonds prize draw.

Tosh then took over script-editing duties on the BBC series *Sir Arthur Conan Doyle's Sherlock Holmes*, starring Peter Cushing as the great detective. Tosh inherited a show that was already £13,000 over budget. He succeeded in reframing the 16-part series as a mainly videotaped drama rather than the glossy, film-led production originally intended, and indeed claimed to have acted as de facto producer of the later episodes, due to internal politics. It was, Tosh recalled, "a very, very unhappy experience in the main," though the show was a ratings hit.

Next, Tosh spent five months in deep research on British Army history for the BBC drama *The Regiment*. Moved across to script edit *Ryan International*, an adventure series about a lawyer, he was driven to fury by the subsequent *Drama Playhouse* pilot of *The Regiment* in November 1970, feeling it blatantly ignored historical accuracy. It was the end of his TV career.

Two radio credits followed: *The Family Bond* in the morning play series *Family Group* (14 April 1971) and a *Saturday-Night Theatre* adaptation of W Somerset Maugham's comedy of manners *The Bishop's Apron* (15 May 1971).





pleasure because of the challenge of getting the facts right historically while adding humour and excitement through latter-day anachronisms."

The Myth Makers, Tosh's first successful commission as story editor, took the Doctor to the fall of Troy. The writer was Donald Cotton, an old acquaintance from his acting days, now writing revue material. Fiercely witty, Cotton also impressed Tosh – a demon for detail – with his knowledge of Ancient Greek lore. "He took the known facts, which were fairly scanty, and wove various bits of the myths through them and turned the whole thing into a thrilling high comedy," Tosh told *TARDIS* in 1978.

The Myth Makers also needed to write out Vicki, played by Maureen O'Brien. Her replacement was Adrienne Hill as Katarina, a Trojan handmaiden. This choice of companion, whose guileless worldview made her hard to identify with, much less write for, was immediately acknowledged as a misstep by Wiles and Tosh. They were learning on the job.

Katarina departed in the next story, *The Daleks' Master Plan*. Ejected into the vacuum of space, she was the first of the Doctor's companions to die, and as a creative decision it darkened and hardened the *Doctor Who* universe. The series had always flirted with death. It was the embedded tripwire, the vicious shadow beneath the surface thrills. Now, at last, it claimed one of the Doctor's own, returning an edge of danger to the increasingly cuddly Daleks. In fact, *The Daleks' Master Plan* doubled down on death, also sacrificing the temporary companion Sara Kingdom, hideously aged to a husk by the Time Destructor. A new, visceral horror had infiltrated the series that Tosh would later describe as "every child's favourite nightmare", but he was unrepentant: "If you look at children's classic literature you will find that it is filled with incidents far more horrifying than those."

An ambitious, ratings-chasing 12-parter, essentially commissioned by BBC edict, *The Daleks' Master Plan* was a beast to produce. John Wiles was unhappy at inheriting such an unwieldy production while Tosh was peeved that it claimed so much of the season. As he told **DWM** in 2010, "So many of the balances that we'd discussed were disrupted by this huge story suddenly coming down in the middle."

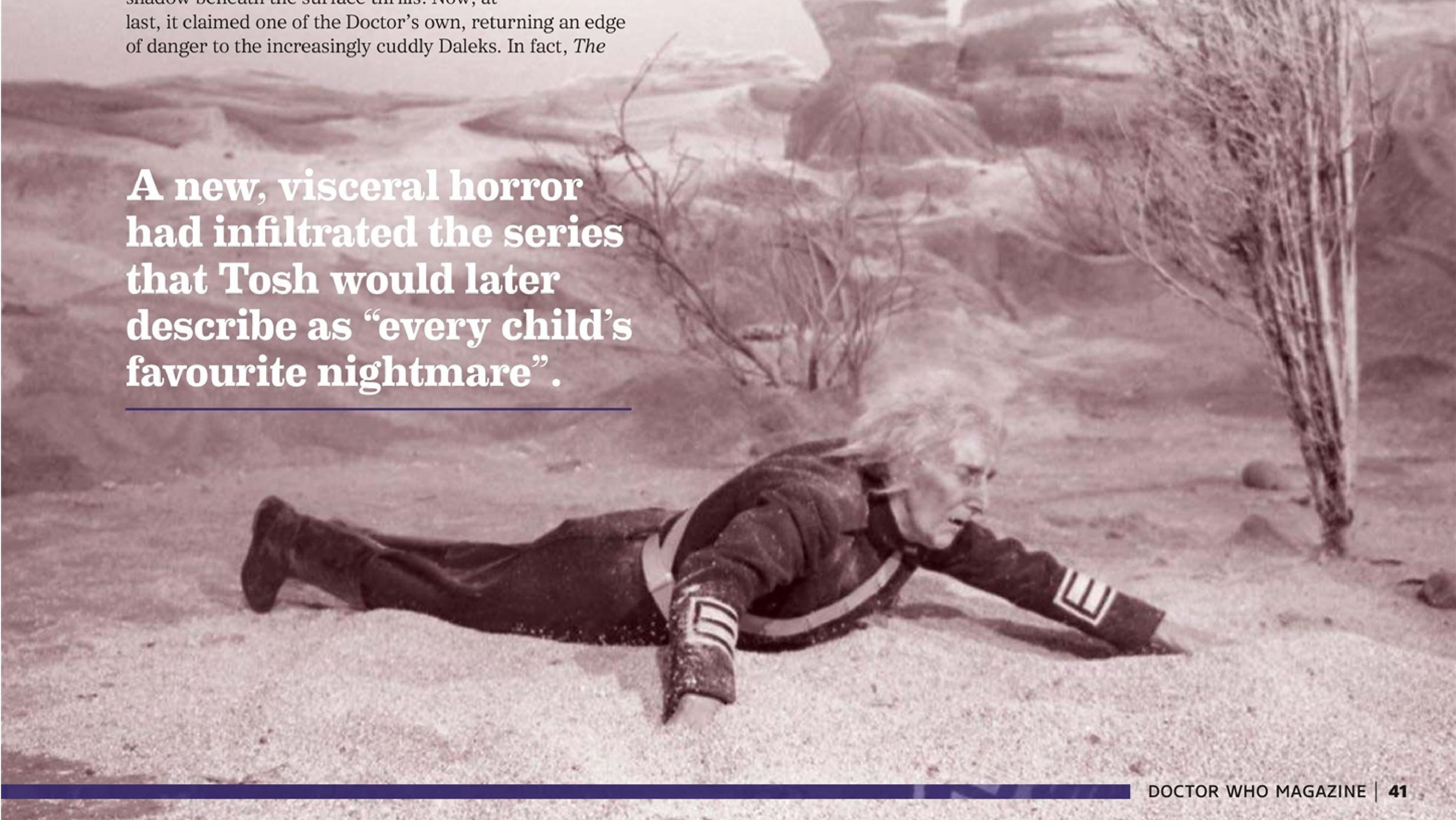
Tosh was later keen to recount how Terry Nation, the story's co-writer, had supposedly handed him an envelope "containing barely enough pages for one episode, let alone six!" In fact, Tosh was obliged to rewrite large portions of Nation's episodes in order to properly incorporate Katarina, since Nation's drafts had been written for a generic companion character. He seized the opportunity to alter much of Nation's →

Above left: Cyclops (Tutte Lemkov) is accosted by Odysseus (Ivor Salter) in *The Myth Makers* (1965).

Above right: Adrienne Hill as the ill-fated Katarina in her second and final story, *The Daleks' Master Plan* (1965-66).

Left inset: Donald Cotton was commissioned by Tosh to write two *Doctor Who* stories: *The Myth Makers* and *The Gunfighters* (1966).

Below: Sara Kingdom (May Warden) ages to death in *Destruction of Time*, the twelfth and final episode of *The Daleks' Master Plan*.
Photo © Barry Newbery.



A new, visceral horror had infiltrated the series that Tosh would later describe as "every child's favourite nightmare".

Above left: In *War of God*, the first episode of *The Massacre of St Bartholomew's Eve* (1966), the Doctor and Steven visit a Parisian inn.

Top right: Jackie Lane as Dodo Chaplet in a publicity photo for *Bell of Doom*, the final episode of *The Massacre of St Bartholomew's Eve*.

Above right: John Lucarotti, the original writer of *The Massacre of St Bartholomew's Eve*, pictured in the 1980s.

Below right: A 2009 portrait of Donald Tosh. Photo © Marcus Hearn.

→ sci-fi terminology, hoping to give greater verisimilitude to the episodes' imagined future, and to tone down some of Mavic Chen's wilder dialogue excesses. Nonetheless, the scheming Guardian of the Solar System would later be remembered as his favourite villain.

Tosh also had to perform major surgery on the next adventure, *The Massacre of St Bartholomew's Eve*. This was his last on-screen credit as story editor and he shared the writing credit on the last episode, *Bell of Doom*. John Lucarotti, the serial's original writer, had pitched a tale of the Viking Eric the Red, but Tosh dismissed it, insisting that the 1572 mass-slaying of the Huguenots in Paris was a more compelling story. When the scripts arrived, Tosh was outraged by what he saw as a lack of historical rigour on Lucarotti's part. "So we had a huge row about this," he said in 2010. "I told him, 'This is lazy, this is careless, this is rubbish, and we are not going to accept it!'" As much as Tosh enjoyed the mischief of mashing the fantastical with the historical, accuracy in depicting the past was paramount. "You must not change the facts of history as far as they are reported because if you do, you're in danger of misleading the next generation about what happened back then."

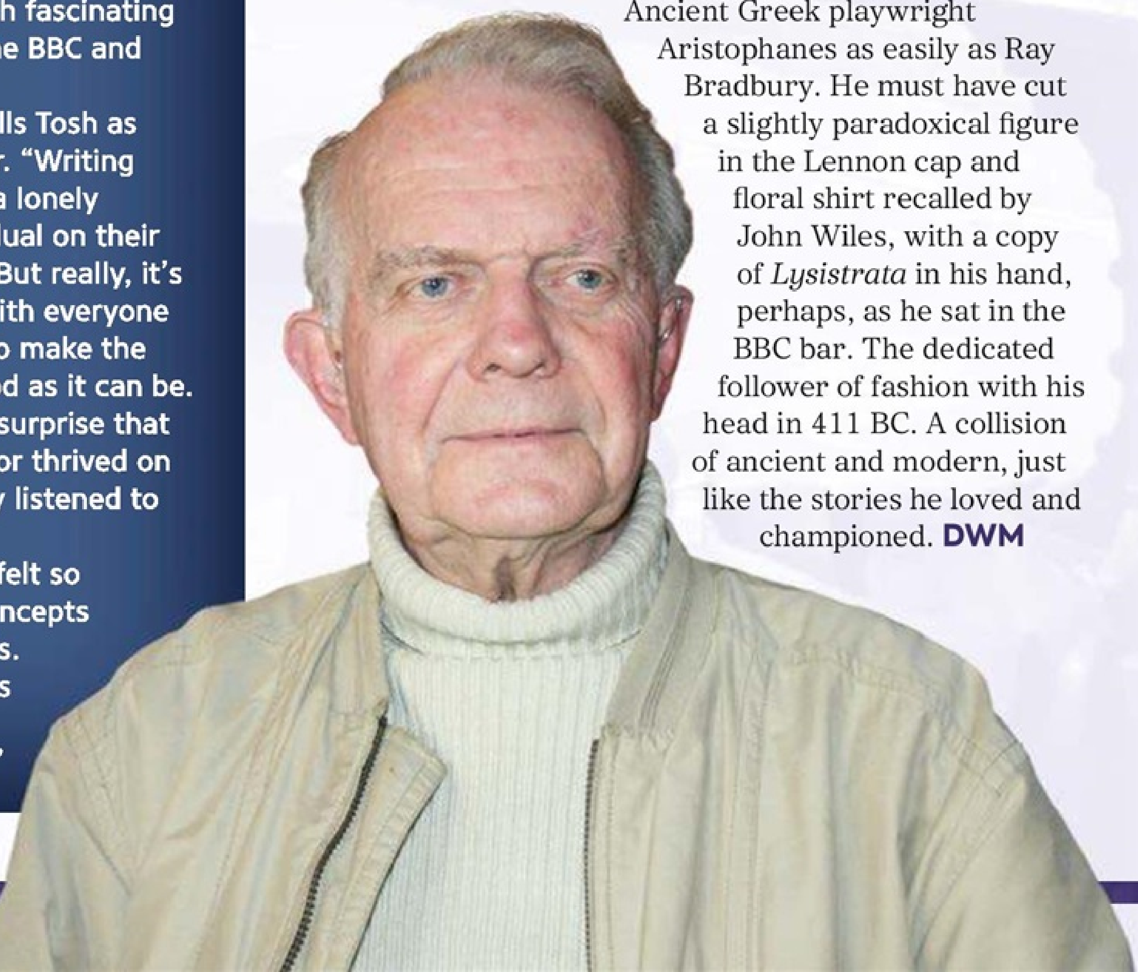
The closing moments of *The Massacre of St Bartholomew's Eve* introduced a new companion – Dodo, played by Jackie Lane. William Hartnell, sole surviving member of the original cast, was increasingly protective of the series and at odds with the darker, death-haunted, more muscular storytelling of the Wiles era. There were "battles royale", recalled Tosh, who acted as intermediary between proprietorial star and determined producer.

Wiles resigned in January 1966 and Tosh asked to move on at the same time, largely prompted by his poor working relationship with Gerald Savory. *The Celestial Toymaker* was intended as Tosh's swansong, working from a pitch by Brian Hayles, who didn't have time to complete a full set of scripts. Returning from a six-week break, Tosh discovered his draft had been extensively rewritten by new story editor Gerry Davis, who considered Tosh's take "a sort of pseudo-smart Noël Coward comedy". Tosh, for his part, believed Davis had reduced "a story full of pure menace" to "pantomime". Horrified, he insisted that his co-credit be removed. He'd already commissioned *The Gunfighters* from Donald Cotton, one last phantom image of his vision for *Doctor Who*.

Tosh continued writing TV and radio scripts for a further five years, though he subsequently confessed that, "In all my career, *Doctor Who* was my happiest time in television." Then, after a brief stint in the legal profession, he began working for English Heritage, becoming chief custodian of Sherborne Old Castle in Dorset and then St Mawes Castle in Cornwall. Maintaining the premises and writing guidebooks, immersed in his beloved history, he was a world away from the entertainment industry.

> **"In all my career, *Doctor Who* was my happiest time in television."**

There was always something of the scholar about Donald Tosh. In interviews he would reference the Ancient Greek playwright Aristophanes as easily as Ray Bradbury. He must have cut a slightly paradoxical figure in the Lennon cap and floral shirt recalled by John Wiles, with a copy of *Lysistrata* in his hand, perhaps, as he sat in the BBC bar. The dedicated follower of fashion with his head in 411 BC. A collision of ancient and modern, just like the stories he loved and championed. **DWM**



FLOWER POWER

In 2012 Big Finish produced Donald Tosh's *The Rosemariners* as part of its *Doctor Who: The Lost Stories* range of audio adventures. Originally written during the Patrick Troughton era, it pits the Doctor, Jamie and Zoe against the Rosemariners of planet Rosa Damascena, a race with strange, horticulturally enhanced powers.

"It was a cracking story that was really exciting," says Big Finish script editor John Dorney. "Unique villains and striking imagery. There's nothing close to it in the canon, even 20 years on."

How keen was Tosh to revisit the story? "Very keen indeed. The main thing I remember about him was his enthusiasm. Every email was filled with fascinating anecdotes about the BBC and Harold Pinter."

Dorney also recalls Tosh as a good collaborator. "Writing is often viewed as a lonely process: the individual on their own, typing away. But really, it's like a team sport with everyone working together to make the end product as good as it can be. It's probably not a surprise that a former story editor thrived on this and generously listened to my thoughts.

"And his writing felt so classic sci fi. Big concepts and amazing visuals. His imagination was unhindered, even more so on audio."

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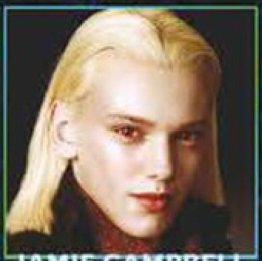

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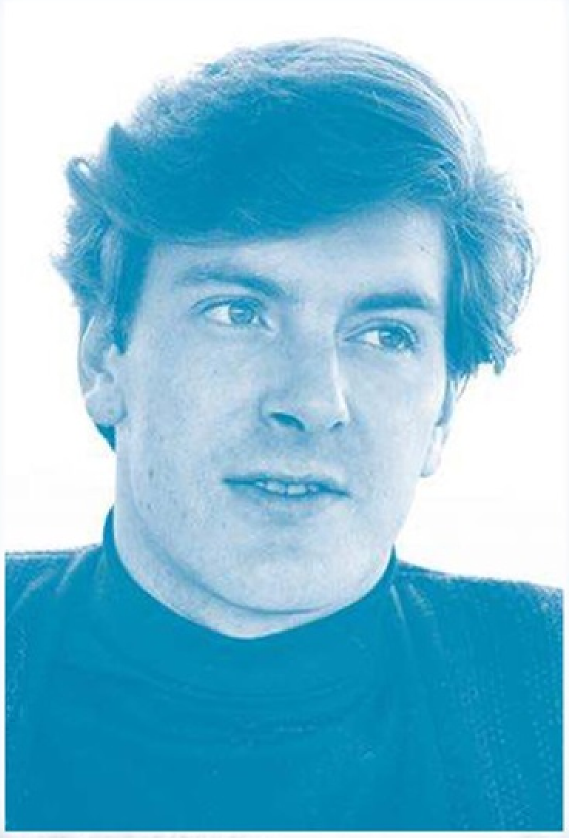
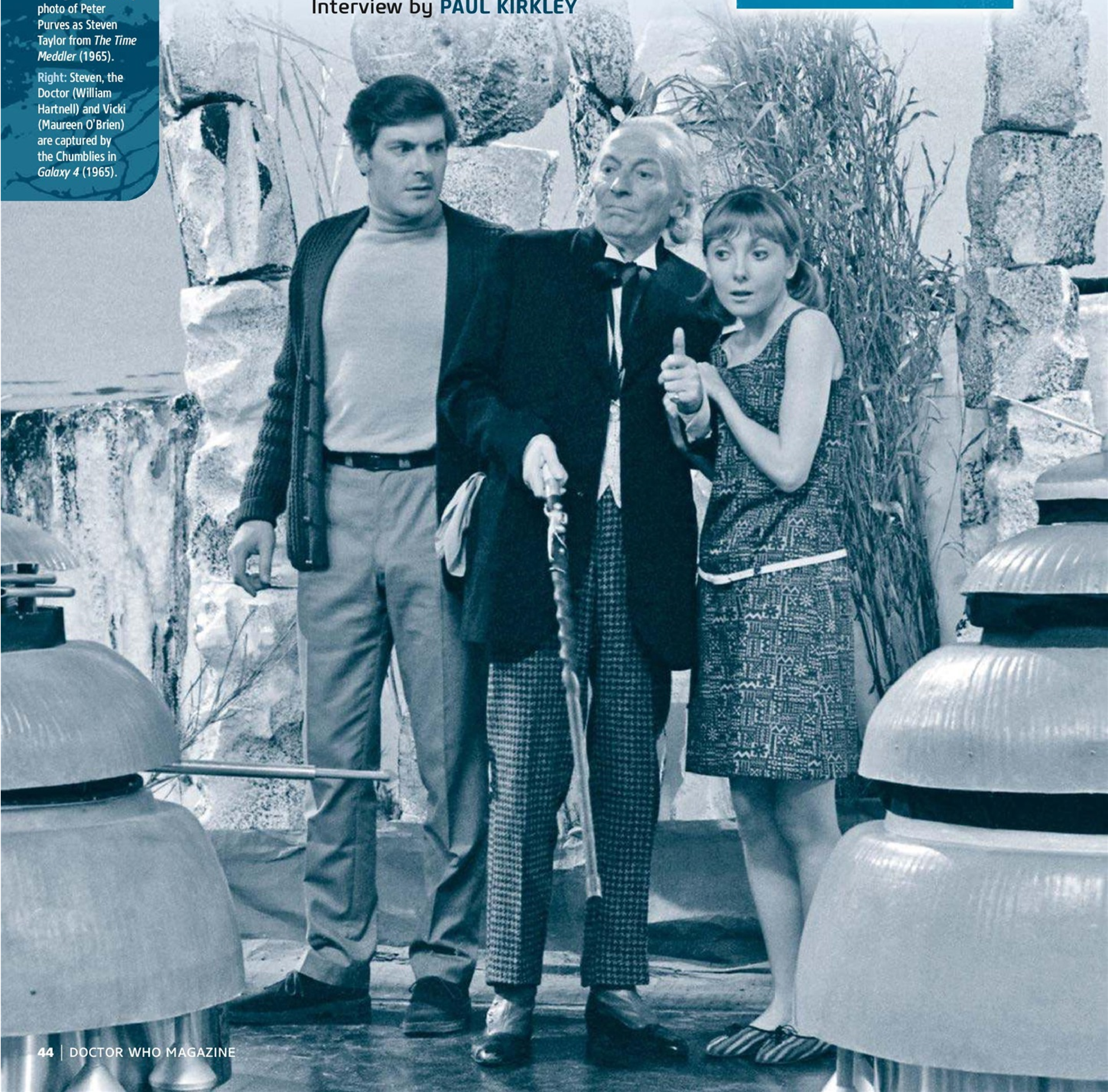
Donald and Me

Peter Purves and Donald Tosh were *Doctor Who* contemporaries – but it would be another four decades before they really got to know each other.

Interview by **PAUL KIRKLEY**





Far right: A publicity photo of Peter Purves as Steven Taylor from *The Time Meddler* (1965).

Right: Steven, the Doctor (William Hartnell) and Vicki (Maureen O'Brien) are captured by the Chumblies in *Galaxy 4* (1965).

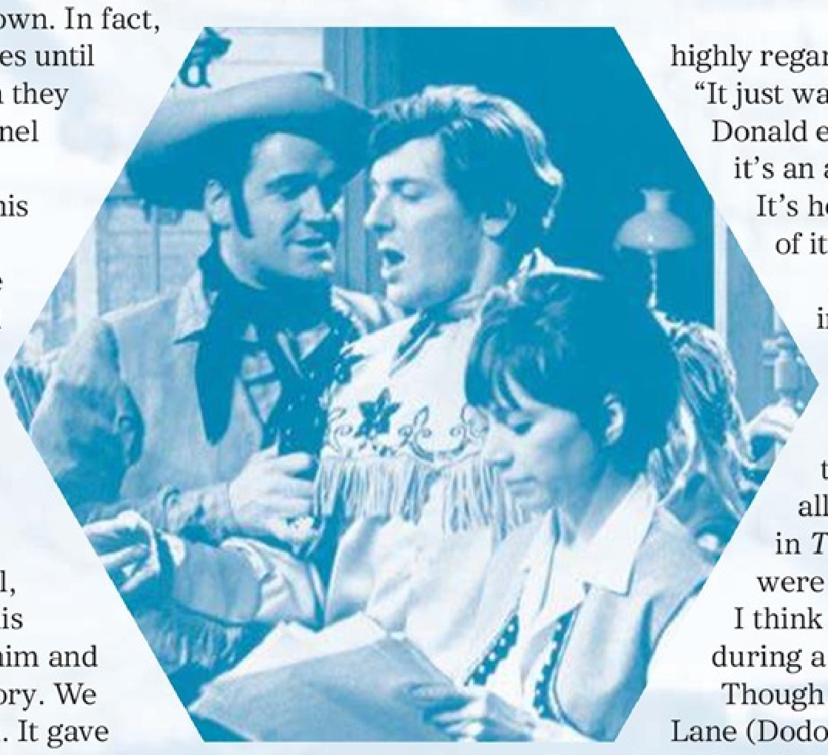
Above: The Doctor and Steven in *The Massacre of St Bartholomew's Eve* (1966).

When Donald Tosh died in December, Peter Purves took to Twitter to pay tribute to his former colleague, fondly recalling "a lovely man, super script editor and writer" who "will be missed".

But Peter is the first to admit such sentiment was in short supply when he and Donald were making *Doctor Who* together in the mid-1960s. In fact, his abiding memory of the story editor from that decade was a particularly fractious and ill-tempered readthrough of the third season opener, *Galaxy 4*.

"The script had been written for Jackie Hill and Bill Russell," says Peter, whose space pilot Steven Taylor had recently succeeded outgoing companions Barbara and Ian aboard the TARDIS. "I was basically playing Jackie's part, which wasn't great. At the readthrough, I was very disappointed, because my character just didn't appear. I can remember their faces dropping when I exploded. I said, 'This is ridiculous! Where's my character?' I was the new boy, and there I was shouting off. I thought I was probably talking myself out of a job."

With Donald bunkered in his office, performing emergency surgery on numerous scripts, Peter barely saw him after that first showdown. In fact, it would be another four decades until their paths crossed again, when they were booked onto the same panel at a *Doctor Who* convention.



Left: Phineas Clanton (Maurice Good) 'encourages' Steven to sing and Dodo (Jackie Lane) to play the piano in *The Gunfighters* (1966).

"That's when I discovered this big problem he'd had – that William Emms had written the *Galaxy 4* script for Jackie, and it was Donald's responsibility to make it workable. But we didn't know that. We weren't party to any of that."

Was Peter nervous about the meeting, 40 years after an unresolved row? "No, not at all, it was very nice. I thought, 'This will be interesting...' To meet him and talk and hear his side of the story. We had a really good conversation. It gave me an opportunity to say how I felt, and he gave his side of it. We got on very well.

> **"In retrospect, I think Donald did a terrific job during a very difficult time."**

"I got to know him quite well after that, at two or three conventions, and I liked him immensely. I wish I'd known him better at the time, because I think I would have liked him a lot. But it wasn't to be. It wasn't the way the BBC worked in those days."

Talking to Donald gave Peter a greater appreciation of some of the other difficulties he'd encountered during his time on the *Doctor Who* script treadmill. "He had to find a way of losing Maureen O'Brien [Vicki]. There was a misunderstanding there – [producer] John Wiles took it on himself to say Maureen didn't want to do it anymore, which wasn't true. She was very, very upset when she read the scripts and discovered she was being written out. So that was another problem Donald had.

"In retrospect, I sympathise with him totally. He had a very difficult job. It can't have been a happy time for him. And don't forget he had to totally rewrite *The Massacre of St Bartholomew's Eve*," adds Peter, referring to the highly regarded 1966 historical tragedy. "It just wasn't a workable script, so Donald ended up writing that. And it's an absolutely superb script. It's heartbreaking that not a frame of it exists."

Peter describes his own role in the story as "the best part I had in all the time I was on the show. And, in fact, Steven had good parts from then on – like the way Donald allowed me the comedy element in *The Gunfighters*. The scripts were very good. In retrospect, I think Donald did a terrific job during a very difficult time."

Though Maureen O'Brien, Jackie Lane (Dodo) and Anneke Wills (Polly) are thankfully still with us, Donald's death leaves Peter, at a very sprightly 80, as the last man standing from the late Hartnell era's regular cast and crew. "I suppose I am," he says. "I hadn't actually thought of that. I could just make everything up as I go along, couldn't I? I can say absolutely anything!"

In the past, Peter has made no bones about his dislike of John Wiles. "I couldn't stand the man," he says matter-of-factly. "It was interesting: when I expressed my view of John, saying I thought he was dreadful, Donald said: 'He wasn't, you know. He was a terrific producer.' I said, 'Really?' Fine. But my view of John was coloured by that first readthrough. I never met him again after he left the show.

"It was quite a sour time, really," he reflects. "Because then Innes Lloyd came in [as producer] and immediately sacked me."

With the passing of the years, though, any such bitterness has long faded, with Peter preferring to celebrate the work they all created together. "If you didn't let it go, you'd be a bitter old man, wouldn't you?" he suggests. "And I'm not."

It's in this spirit that's he grateful to have had the chance, however belatedly, to make a new friend of an old acquaintance.

"It was a pleasure to get to know Donald later," he says. "He was a very nice chap, and so intelligent. He was obviously very proud of his work on *The Massacre*. And I think he was very proud that *Doctor Who* had been in his career. He was a writer, and he got a job as story editor on one of the top serials on television. Fantastic." **DWM**

Below: Former *Doctor Who* colleagues Donald Tosh (top) and John Wiles (bottom) in the 1980s.

FIFTY SHADES OF GREEN

Fifty years on from the first broadcast of *Doctor Who and the Silurians*, director Timothy Combe looks back on its turbulent production.

Interview by **STEVE COLE**

While Jon Pertwee's debut serial as the Doctor, *Spearhead from Space*, was made entirely on film, the second – *Doctor Who and the Silurians* – was the first to be made with a more conventional mix of both colour film and videotape. It would set the template for *Doctor Who*'s production methods for the next 15 years – and tasked with getting it right was Timothy Combe, a 33-year-old BBC staff member fresh off the internal directors' course.

"My first *Who* was actually *The Keys of Marinus* in 1964," Tim recalls cheerily, "with John Gorrie directing. I was an assistant floor manager – and I had so much overtime on it I was able to buy my first motor car! An MGB..."

Meeting Tim at his riverside flat in Kingston 50 years on from the Silurian story, his friendly energy and enthusiasm are still in evidence – as is his fondness for the programme he worked on close to its beginnings. He worked, too, as production assistant on *The Reign of Terror* in 1964 and *The Evil of the Daleks* in 1967.

Tim's route to the BBC was far from straightforward. After National Service he emigrated to America, at the age of 21, to work at a large bakery firm called Pepperidge Farm. "They sent me to college in Pennsylvania but I never completed the degree because I got involved with campus amateur dramatics. I played the director in a play within a play called *Joan of Lorraine*... and I must have convinced as I was asked if I'd like to direct their productions! I enjoyed it; to see your audience's reaction and to know you're giving them pleasure in what you do..."

> **"I knew time was tight and you had to work fast, but even so, the lack of time and the demands of these scripts..."**

Tim knew he had found his calling, but not necessarily where it was calling him *to*. "I came back to England, got into the Webber Douglas Academy of Dramatic Arts and studied acting for two years," he recalls.

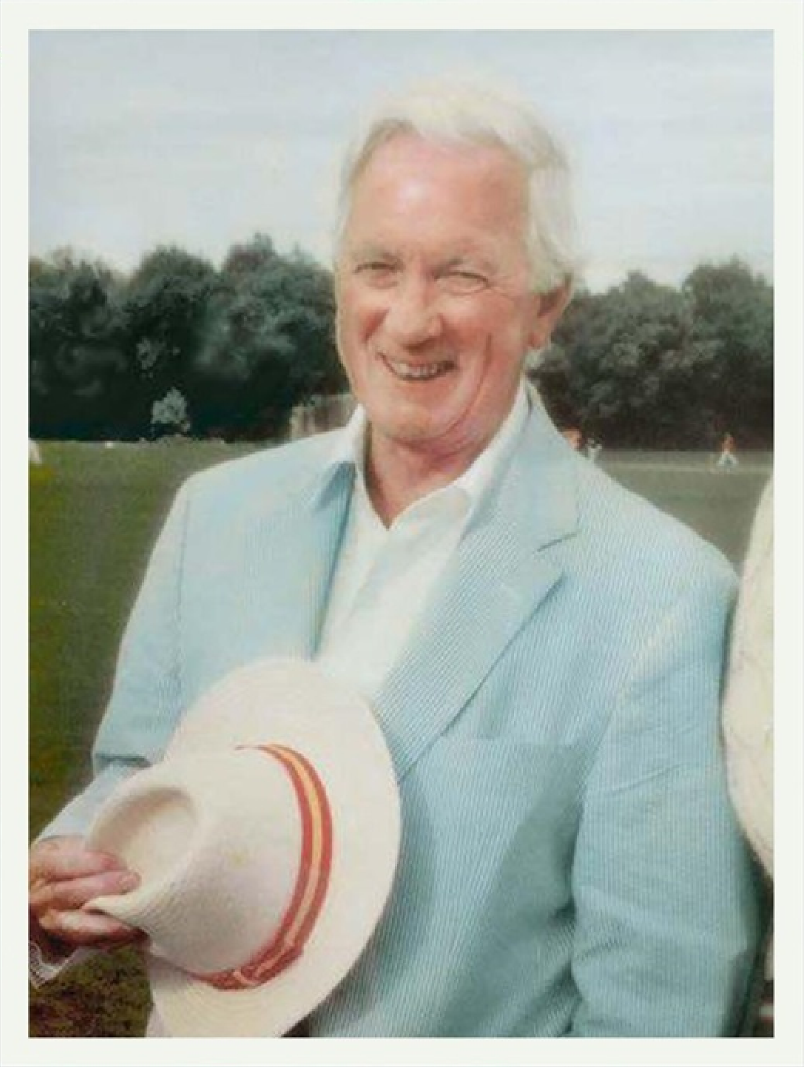
Even so, Tim found he enjoyed directing the most. "A woman called Julia Smith, a production assistant at the BBC [and later a *Doctor Who* director herself] used to come in to Webber Douglas and do television classes. I stage-managed for her. She said, 'I think you've got a talent for production and I'd be happy to recommend you to the BBC...'"

Tim's interview with the Drama Department was a success and he was given a three-month contract as a 'holiday relief assistant floor manager'. "The first show I worked on was *Compact* – known quite rightly in the business as 'Compost'! Perhaps that's why I worked like stink..."

Tim's contract was renewed and he went on to work as an AFM and production assistant on many productions, including *Great Expectations*, *Portrait of a Lady*, *Z Cars* and of course, *Doctor Who*. "Richard Beynon, the producer of *Z Cars*, was absolutely furious when Shaun Sutton, Head of Serials, took me off the show to put me forward for *Doctor Who*. Shaun told me, 'This is a big advance for you. If you take this *Silurians* story, something might come of it...'"

As the 1970s loomed, *Doctor Who* was in flux; *The Silurians* was caught between several stools even as it set new benchmarks. With film work on the serial scheduled for November 1969 and studio work at Television Centre from December 1969 to January 1970, it was the first story produced by the newly appointed Barry Letts, the first to be recorded in colour on videotape in studio, the first to use Colour Separation Overlay (an early green-screen-type effect that would define *Doctor Who*'s visual style for more than a decade), and the first videotaped story to have its music dubbed in post-production rather than played in live.

Fifty years on, it's easy to reel off these 'firsts', but actually realising them must have been stressful. "It was, it was," Tim confirms. "[Former producer] Peter Bryant was still around. [Bryant's fellow former producer] Derrick Sherwin I never got involved with. Terrance Dicks was there, of course, as script editor, and he and→

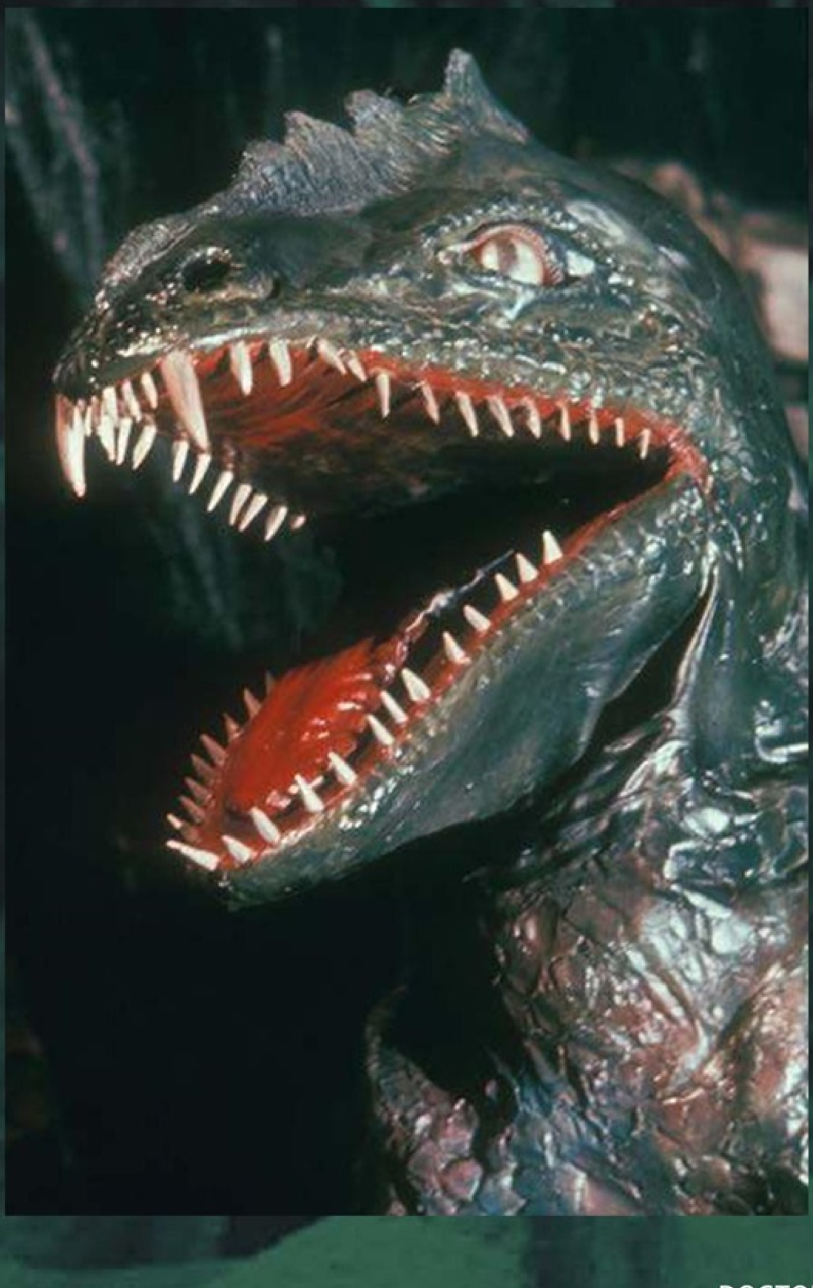


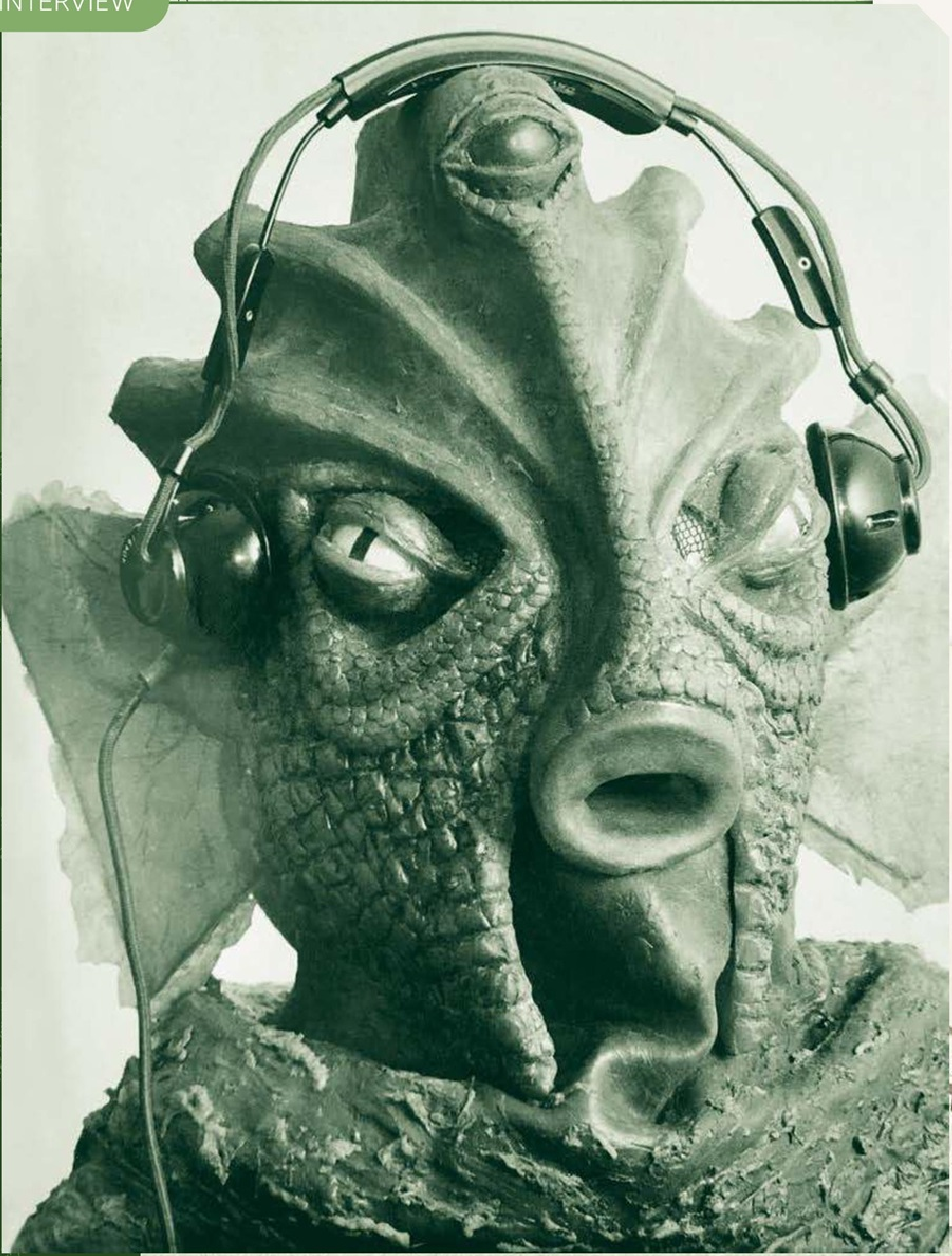
Opposite page: One of the original rulers of the Earth in *Doctor Who and the Silurians* (1970).

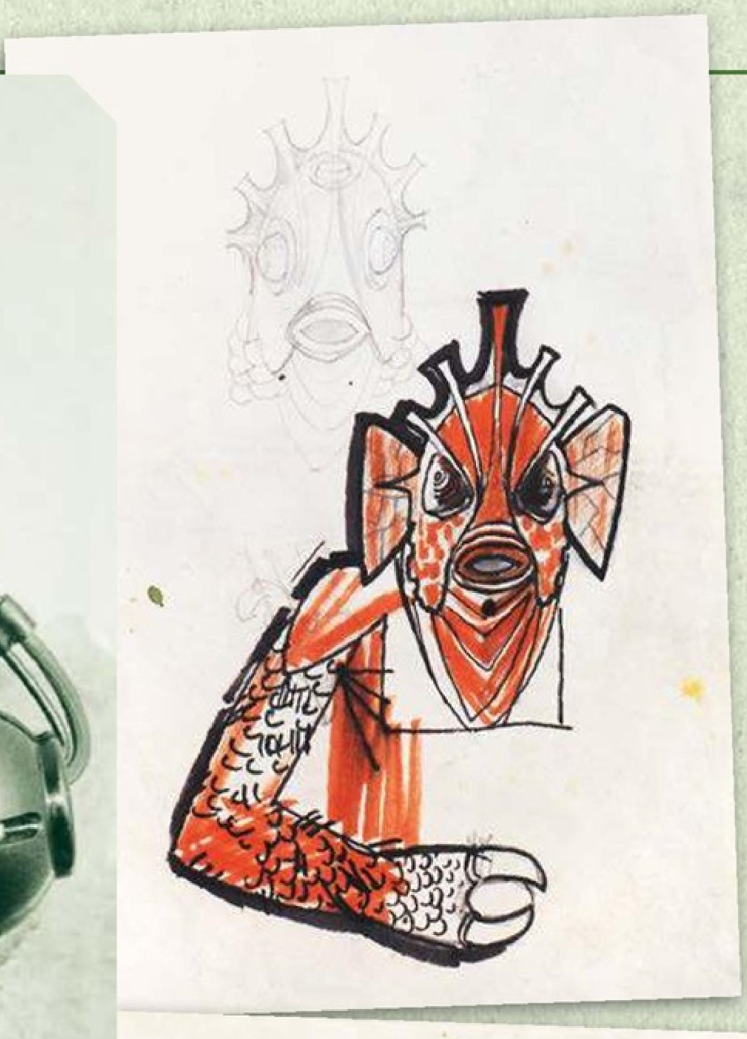
Left: Director Timothy Combe.

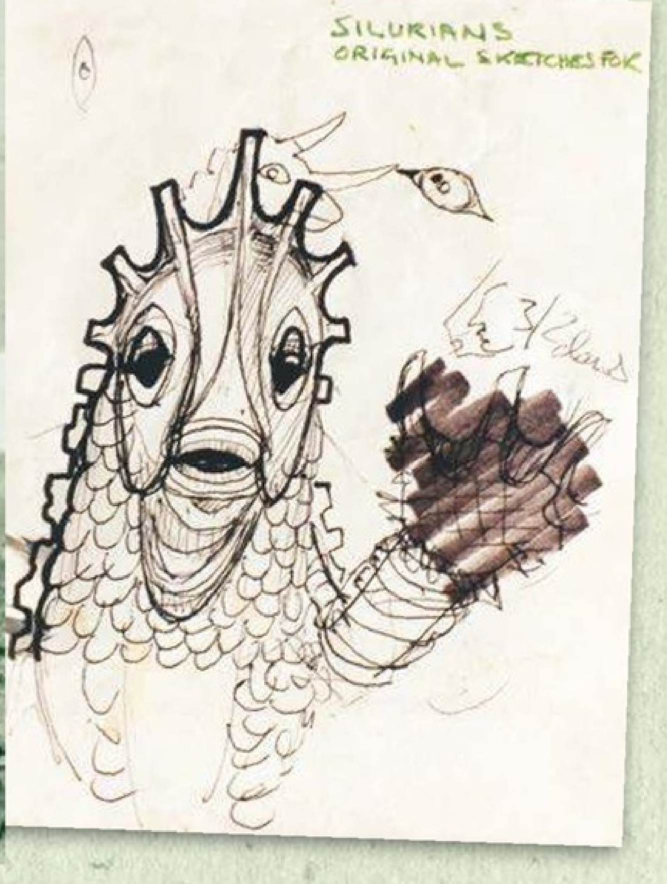
Below left: The realisation of the Silurians' pet dinosaur was a disappointment to Tim.

Below right: *Doctor Who* producers Barry Letts (top) and Peter Bryant (bottom).









Above left: A photo of a Silurian head – complete with anachronistic headphones – from Tim's collection. Photo © David Hebden.

Above right: Two of Gerald Abouaf's preliminary sketches for the Silurians, based on discussions with Timothy Combe.

Right: 'Bertram the Friendly Monster' at Television Centre.

> **Knowing the creatures' appearance would be crucial to the serial's success, Tim worked with his crew to shape their design.**

→ Barry Letts seemed very much together – they clicked at once. When I went in and got the first script – and realised there were seven of them, and the amount of time we had to do them in…" He sighs. "I knew time was tight and you had to work fast, but even so, the lack of time and the demands of these scripts…"

Was Barry Letts supportive, since you'd both been thrown a bit of a curveball?

Tim sidesteps slightly. "As I look back on my career, I realise that time and again I was too self-centred on production to the extent I wouldn't talk to producers as much as I should. There were times when it could be frustrating. For instance, with *The Silurians* I'd originally wanted to film it all up in the Peak District where there were actual caves, but as usual I came up against

A QUIET WORD WITH BILL

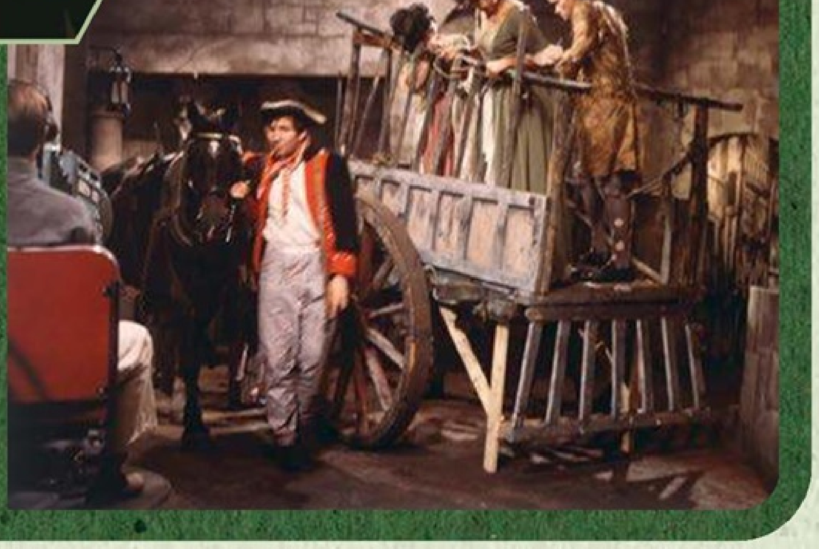
Tim got some early *Doctor Who* directing experience when he helmed the climactic film sequences for 1967's *The Evil of the Daleks* at the request of director Derek Martinus. Even earlier, he'd proved invaluable when Henric Hirsch, director of the 1964 story *The Reign of Terror*, became unwell.

"Henric was Hungarian," Tim remembers, "and Bill Hartnell [playing the Doctor] didn't like anyone foreign. He just wouldn't take direction. 'No, I don't want to do that, that's wrong...' It was very wearing for Henric.

"The third episode was at a tricky studio in Lime Grove. We had a horse and cart, which wasn't easy to handle in the confined space, and, with Bill to deal with as well, the worry and the pressure got to Henric... He collapsed in studio with nervous exhaustion. Just awful. And the next day we were due to start the next episode's readthrough and Henric didn't show up. So I ran that with [producer] Verity Lambert, and at lunchtime I told Bill, 'Look, go easy on Henric. The stress is hitting him hard; be considerate.'

"Henric arrived after lunch, and I helped him out both with the camera scripts and working out the camera plan. Bill did change his behaviour from then on and things improved."

Left inset: William Hartnell as the Doctor in *The Reign of Terror* (1964).



Left: Recording the horse-and-cart scene for *A Change of Identity*, the third episode of *The Reign of Terror*, at Lime Grove Studios.

budget restrictions." He pauses. "This was my constant complaint about working with Barry Letts. In past *Doctor Who*s I'd worked on, the producer would always try to accommodate any request for extra money. But Barry seemed reluctant to ask 'head office', which was a shame. So I had to forget the Peak District and make do with Hankley Common down in Surrey." He smiles ruefully.

Looking on the bright side, Tim points out that "I used to talk to my production team and we'd work closely as a unit." A good example of that close teamwork was the realisation of *The Silurians*' titular monsters. Knowing the creatures' appearance would be crucial to the serial's success, Tim worked with his crew to shape their design. "I told Christine Rawlins [costume designer] and James Ward [visual effects] that I wanted a slimy, snaky, lizard-type creature. Originally they were sketched as binocular things with big claws. I conceived the third eye for them partly as a way to avoid them having to fumble about with props!"

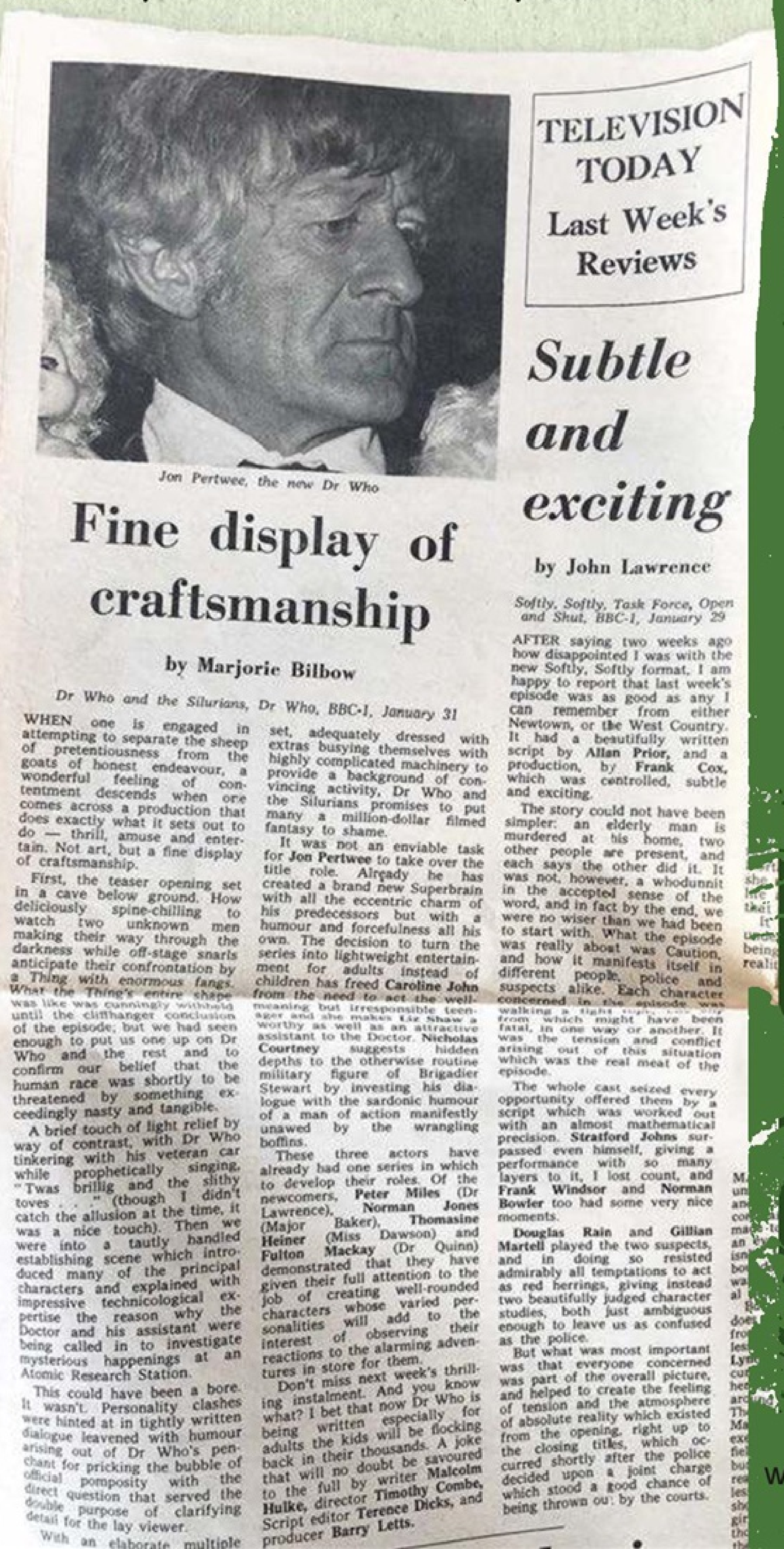
What about the Silurians' pet dinosaur – or 'Bertram the Friendly Monster' as the scripts' cast lists had it? "I didn't think it was a great success," Tim reflects. "I trimmed the dinosaur scenes, keeping them to a minimum."

The series' new leading man, Jon Pertwee, was another story. In a review for *The Stage and Television Today* dated 5 February 1970 – a clipping Tim has kept all these years as a happy souvenir – Marjorie Bilbow was full of praise: "It was not an enviable task for Jon Pertwee to take over the title role. Already he has created a brand new Superbrain with all the eccentric charm of his predecessors but with a humour and forcefulness all his own." Tim is quick to agree: "Jon played it dead straight. And he was very confident in what he wanted to do."

Terrance Dicks once claimed that Pertwee felt somewhat insecure around Fulton Mackay (cast as the meddling Dr Quinn on Barry Letts' suggestion), who was very much an established straight actor. Was Tim aware of this? "Just slightly... slight undercurrents," he says, thinking back. "But Jon always wanted to play it for real and he held his own with Fulton, and with Geoffrey Palmer [as Masters]. Jon was a very good straight actor. What's nice, though, is that he always tried to get a bit of humour in. Like humming the tune while he's fixing the car. It wasn't in the script. I heard him do it in rehearsals and I said, 'Jon, I like that, we'll keep it in.' And because I'd listened, when I suggested something Jon would agree readily. 'Yes, let's do it.' It was an interactive process, working on the script with the cast."

Would the writer be consulted – in this case, Malcolm Hulke? "He didn't have much part in it, no... It was unusual, because normally you'd get writers along to the readthrough or the recordings, but if Mac did he kept very much in the background. Terry Dicks was always on hand, of course."

Caroline John had been introduced as the Doctor's new assistant, Liz Shaw, in *Spearhead from Space*. "Liz came over as very much a serious scientist," says Tim. "Not →



Below left: Marjorie Bilbow's review of *Doctor Who and the Silurians* for *The Stage and Television Today*.

TELEVISION TODAY

Last Week's Reviews

Jon Pertwee, the new Dr Who

Fine display of craftsmanship

by Marjorie Bilbow

Dr Who and the Silurians, Dr Who, BBC-1, January 31

WHEN one is engaged in attempting to separate the sheep of pretentiousness from the goats of honest endeavour, a wonderful feeling of contentment descends when one comes across a production that does exactly what it sets out to do — thrill, amuse and entertain. Not art, but a fine display of craftsmanship.

First, the teaser opening set in a cave below ground. How deliciously spine-chilling to watch two unknown men making their way through the darkness while off-stage snarls anticipate their confrontation by a *Thing with enormous fangs. What the Thing's entire shape* was like was cunningly withheld until the cliffhanger conclusion of the episode; but we had seen enough to put us one up on Dr Who and the rest and to confirm our belief that the human race was shortly to be threatened by something exceedingly nasty and tangible.

A brief touch of light relief by way of contrast, with Dr Who tinkering with his veteran car while prophetically singing, "Twas brillig and the slithy toves . . ." (though I didn't catch the allusion at the time, it was a nice touch). Then we were into a tautly handled establishing scene which introduced many of the principal characters and explained with impressive technicological expertise the reason why the Doctor and his assistant were being called in to investigate mysterious happenings at an Atomic Research Station.

This could have been a bore. It wasn't. Personality clashes were hinted at in tightly written dialogue leavened with humour arising out of Dr Who's penchant for pricking the bubble of official pomposity with the direct question that served the double purpose of clarifying detail for the lay viewer.

With an elaborate multiple set, adequately dressed with extras busying themselves with highly complicated machinery to provide a background of convincing activity, Dr Who and the Silurians promises to put many a million-dollar filmed fantasy to shame.

It was not an enviable task for **Jon Pertwee** to take over the title role. Already he has created a brand new Superbrain with all the eccentric charm of his predecessors but with a humour and forcefulness all his own. The decision to turn the series into lightweight entertainment for adults instead of children has freed **Caroline John** *from the need to act the well-*meaning but irresponsible teenager and she makes Liz Shaw a worthy as well as an attractive assistant to the Doctor. **Nicholas Courtney** suggests hidden depths to the otherwise routine military figure of Brigadier Stewart by investing his dialogue with the sardonic humour of a man of action manifestly unawed by the wrangling boffins.

These three actors have already had one series in which to develop their roles. Of the newcomers, **Peter Miles** (Dr Lawrence), **Norman Jones** (Major Baker), **Thomasine Heiner** (Miss Dawson) and **Fulton Mackay** (Dr Quinn) have demonstrated that they have given their full attention to the job of creating well-rounded characters whose varied personalities will add to the interest of observing their reactions to the alarming adventures in store for them.

Don't miss next week's thrilling instalment. And you know what? I bet that now Dr Who is being written especially for adults the kids will be flocking back in their thousands. A joke that will no doubt be savoured to the full by writer **Malcolm Hulke**, director **Timothy Combe**, Script editor **Terence Dicks**, and producer **Barry Letts**.

Subtle and exciting

by John Lawrence

Softly, Softly, Task Force, Open and Shut, BBC-1, January 29

AFTER saying two weeks ago how disappointed I was with the new Softly, Softly format, I am happy to report that last week's episode was as good as any I can remember from either Newtown, or the West Country. It had a beautifully written script by **Allan Prior**, and a production, by **Frank Cox**, which was controlled, subtle and exciting.

The story could not have been simpler: an elderly man is murdered at his home, two other people are present, and each says the other did it. It was not, however, a whodunnit in the accepted sense of the word, and in fact by the end, we were no wiser than we had been to start with. What the episode was really about was Caution, and how it manifests itself in different people, police and suspects alike. Each character concerned in the episode was walking a tight rope, one slip from which might have been fatal, in one way or another. It was the tension and conflict arising out of this situation which was the real meat of the episode.

The whole cast seized every opportunity offered them by a script which was worked out with an almost mathematical precision. **Stratford Johns** surpassed even himself, giving a performance with so many layers to it, I lost count, and **Frank Windsor** and **Norman Bowler** too had some very nice moments.

Douglas Rain and **Gillian Martell** played the two suspects, and in doing so resisted admirably all temptations to act as red herrings, giving instead two beautifully judged character studies, both just ambiguous enough to leave us as confused as the police.

But what was most important was that everyone concerned was part of the overall picture, and helped to create the feeling of tension and the atmosphere of absolute reality which existed from the opening, right up to the closing titles, which occurred shortly after the police decided upon a joint charge which stood a good chance of being thrown ou: by the courts.

Below right: Jon Pertwee as the Doctor (top) and Fulton Mackay as Dr Quinn (bottom) in *Doctor Who and the Silurians*.

Right: Liz Shaw (Caroline John) and the Doctor visit Madame Tussauds in *Spearhead from Space* (1970).

Far right: Masters (Geoffrey Palmer, top), Dr Lawrence (Peter Miles) and Miss Dawson (Thomasine Heiner) in *Doctor Who and the Silurians*.

Below: Colour Separation Overlay was used to make the Silurians' dinosaur appear huge.

Bottom: CSO was also used for the Silurians' monitor screen.

→ a frivolous person, and not quite right for Jon. I mean, they worked together really well, and Caroline was a lovely actress. But the character itself, the way it was written... There were some things she was only saying for the sake of the audience. As a scientist she'd know it anyway."

Back in February 1970, Marjorie Bilbow astutely noted the character's positioning: "The decision to turn the series into lightweight entertainment for adults instead of children has freed Caroline John from the need to act the well-meaning but irresponsible teenager and she makes Liz Shaw a worthy as well as an attractive assistant to the Doctor." But that decision had been taken by the previous production team; pretty soon Barry Letts would reverse it, casting Katy Manning as Jo Grant after just two more stories. "I'm not surprised they replaced Liz with someone less capable," Tim remarks. "And that's fine. I never felt that *Doctor Who* should be particularly cerebral."

For Bilbow, the rest of the cast "demonstrated that they have given their full attention to the job of creating well-rounded characters". On this cue, Tim confirms that "It was a good company. I'd seen Paul Darrow playing a small part in some drama on ITV and thought, 'Good actor, unusual quality to him.' I cast him in *Z Cars* before *Silurians*. I'm surprised he never became more of a star. Thomasine Heiner, who played Miss Dawson – she'd been at drama school with me, and stood out with a nice quality. Again, she was someone I thought would do well but didn't.

> "I always wanted to be an actors' director, not a technical director."

"Peter Miles as Dr Lawrence – I'd already cast him as a baddie in *Z Cars*. I met him in a pub in Ealing one day after filming something, and thought he'd make an excellent crook! John Newman, who I cast in the small role of Spencer, had a touring company and, with one eye on the future, I thought, 'Well, you never know!' And you could say that bit of casting paid off, because in fact he went on to run the Chelmsford Civic Theatre, and years later I directed a thriller for him there, *Someone Waiting*.

"The nicest compliment I got was from Geoffrey Palmer, in the DVD commentary," says Tim, smiling. "He said, 'So many directors would have forced so much more movement in my scenes. You know, get up and walk around the table and so on. But you simply trusted the performers and the script and put a camera on them.' I was so pleased to hear him say that. You see, I always wanted to be an actors' director, not a technical director. I never did a camera script before rehearsals. I had an idea of how I'd block a scene but I'd be happy to change it. If the actors wanted to do it in a way that wouldn't work for technical reasons I'd tell them why, so they knew I wasn't being militant. We got to know and trust each other, and it helped things along." He clears his throat. "Things like, working with helicopters..." **DWM**

Next issue: Tim remembers the location filming for *The Silurians* and the production of his next story, *The Mind of Evil*.

COLOUR SILURIAN OVERLAY

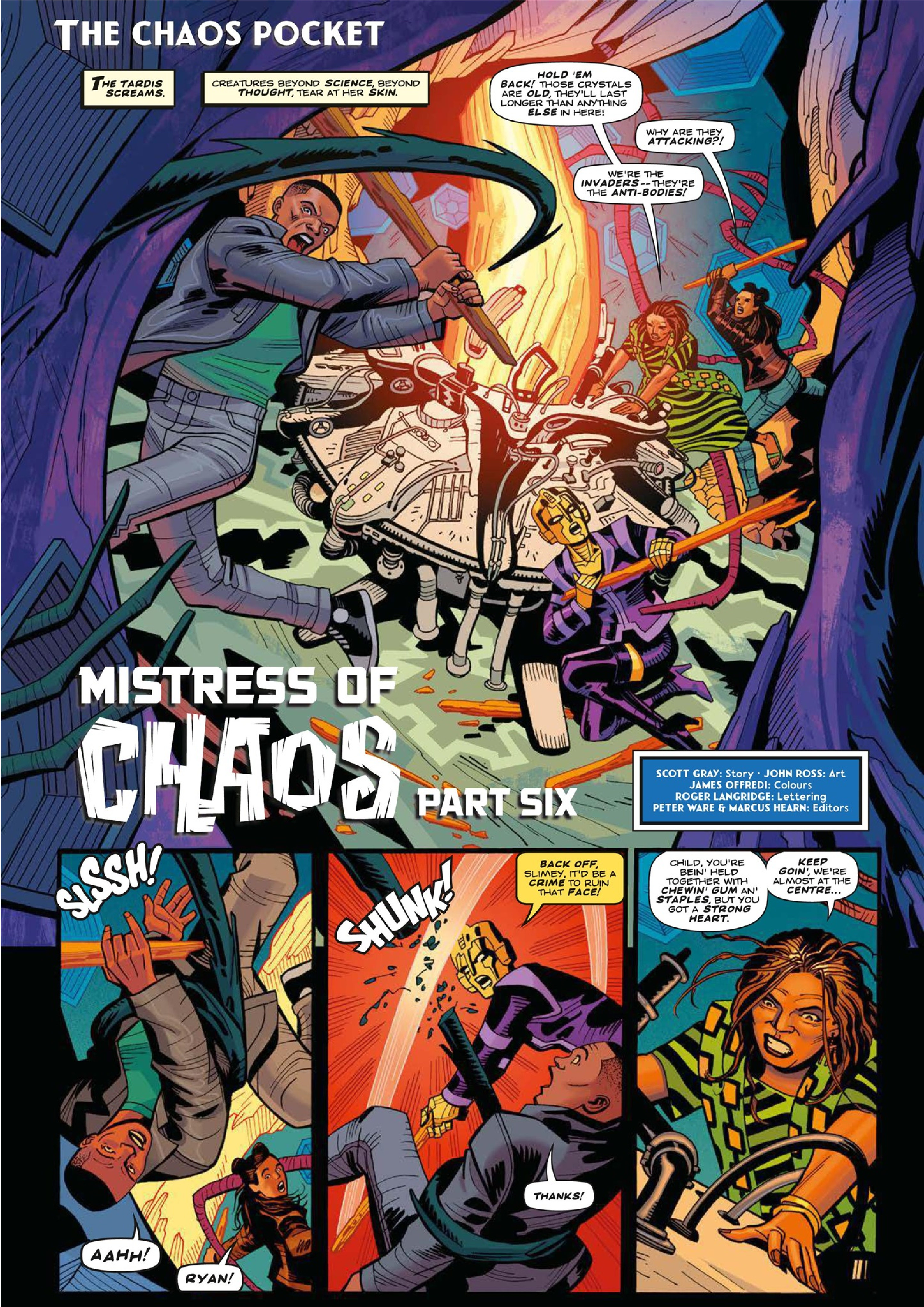
While *Doctor Who and the Silurians* was in pre-production, in August 1969, a test session for the BBC's new Colour Separation Overlay process was held at Television Centre. CSO was a process by which a specific colour seen by one camera – usually blue or yellow – could be eliminated from the camera shot and replaced with material from another source. Tim's serial would be the first to use the effect.

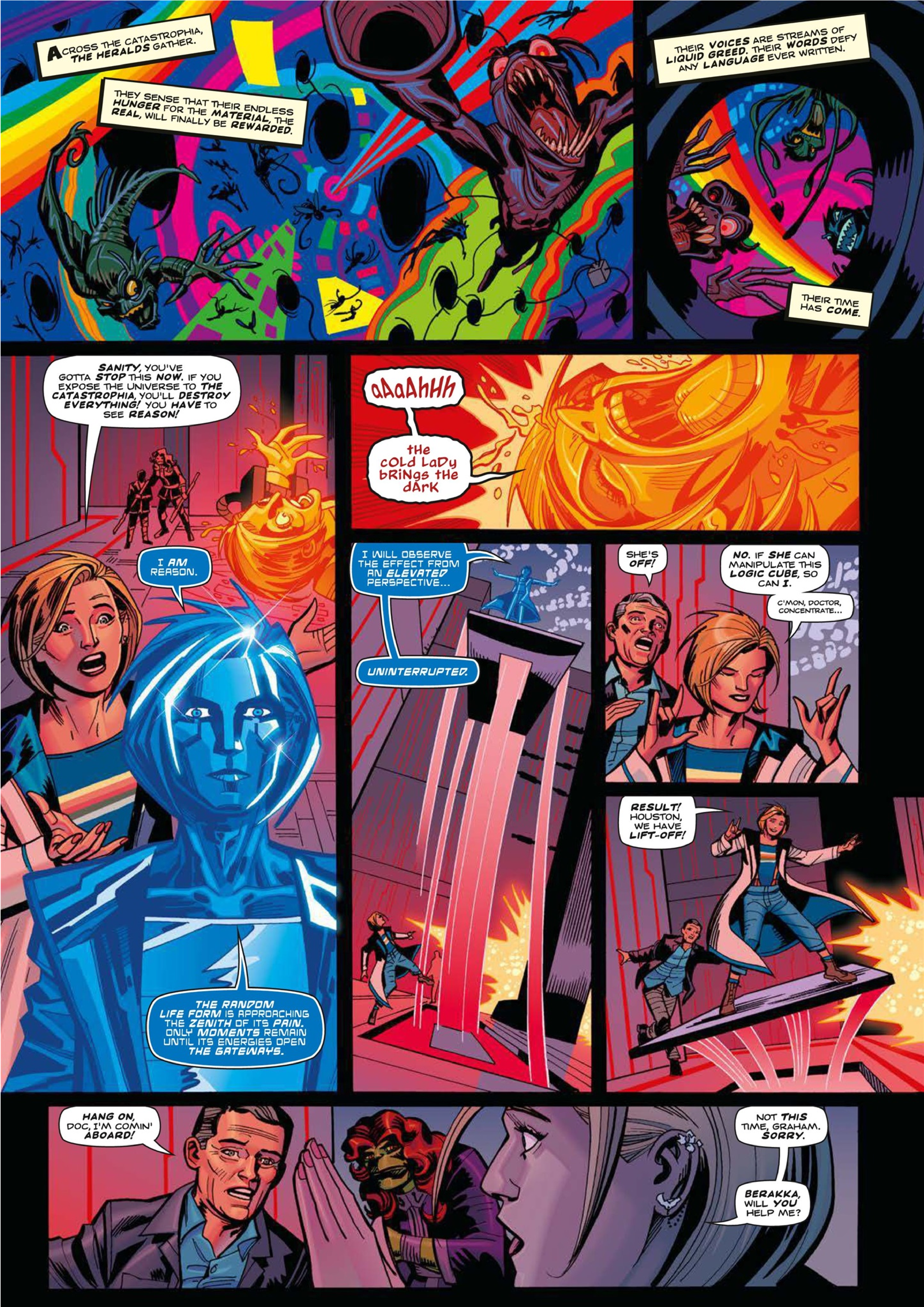
"Barry Letts was very keen on it," Tim recalls. "I wasn't because I'd been involved with the experiments getting ready for colour television and it always produced this blue fuzzy fringe around things... Still, since Barry was so keen, I used it – to make the dinosaur bigger, to add in a cave wall here and there. But I kept it to a minimum and tried not to make CSO the focus. It would have been lovely if it *did* work so you could add some depth of focus to your shots. But no. I tended to make it as unshowy as I could."

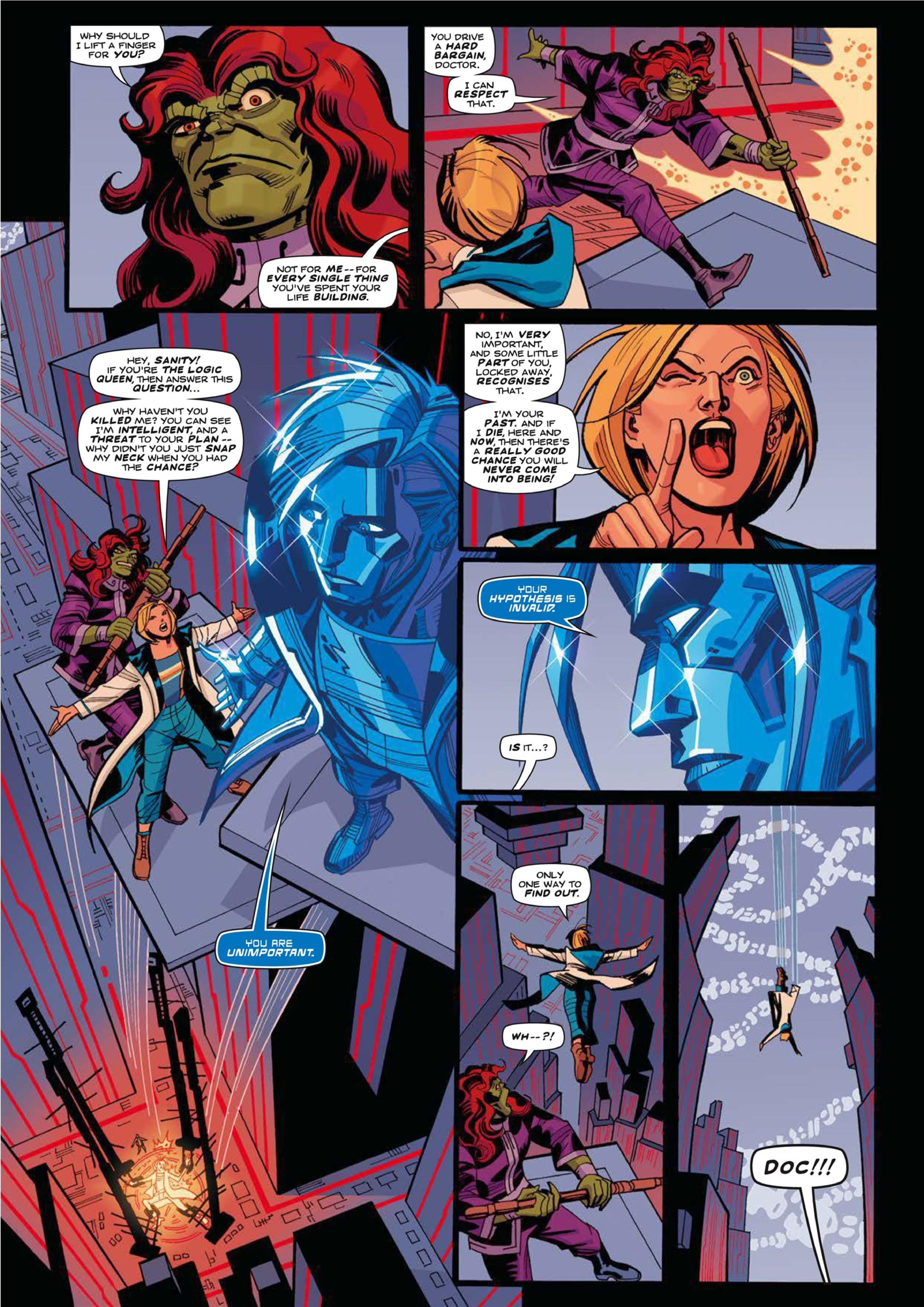
THE CHAOS POCKET

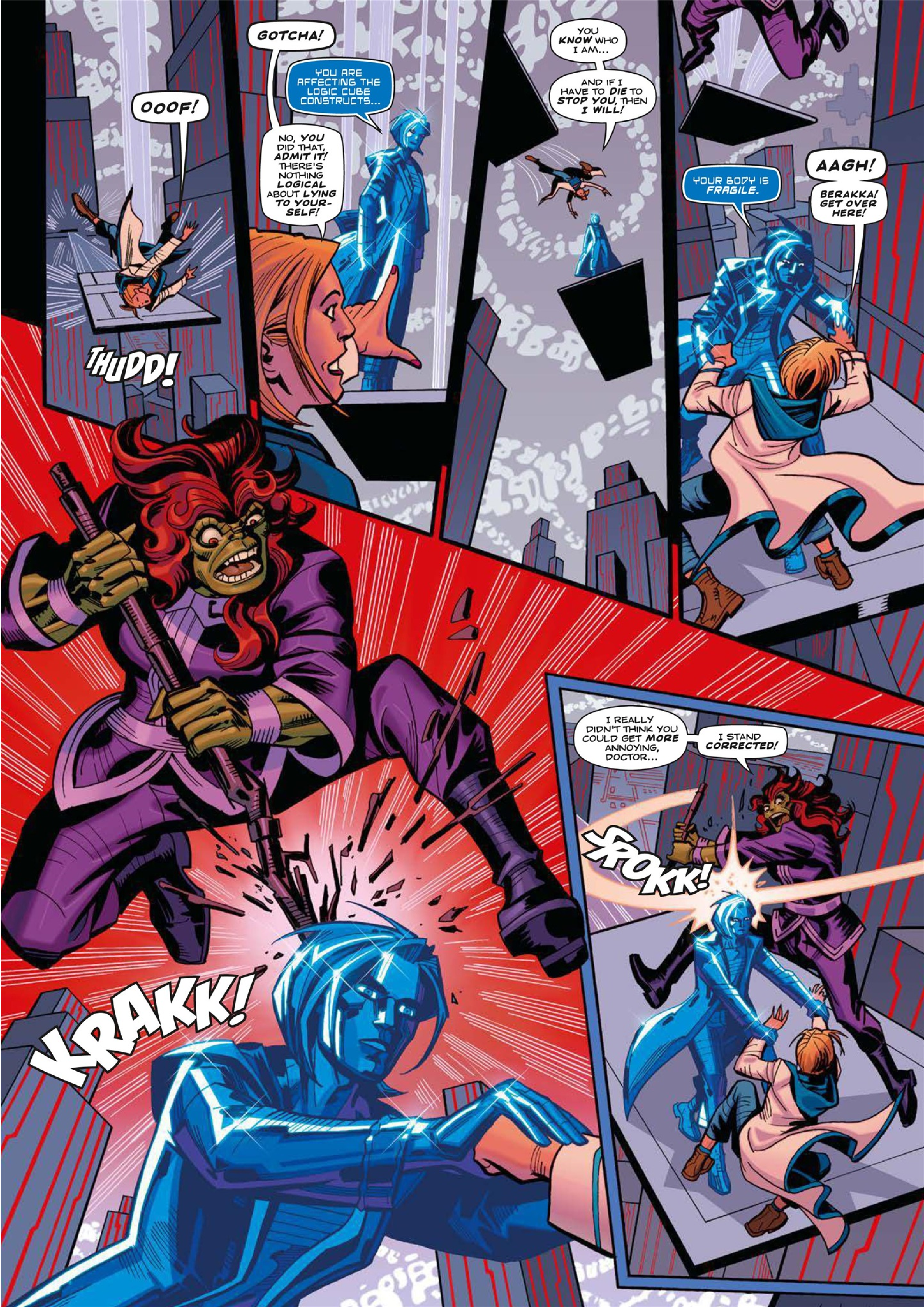
MISTRESS OF CHAOS PART SIX

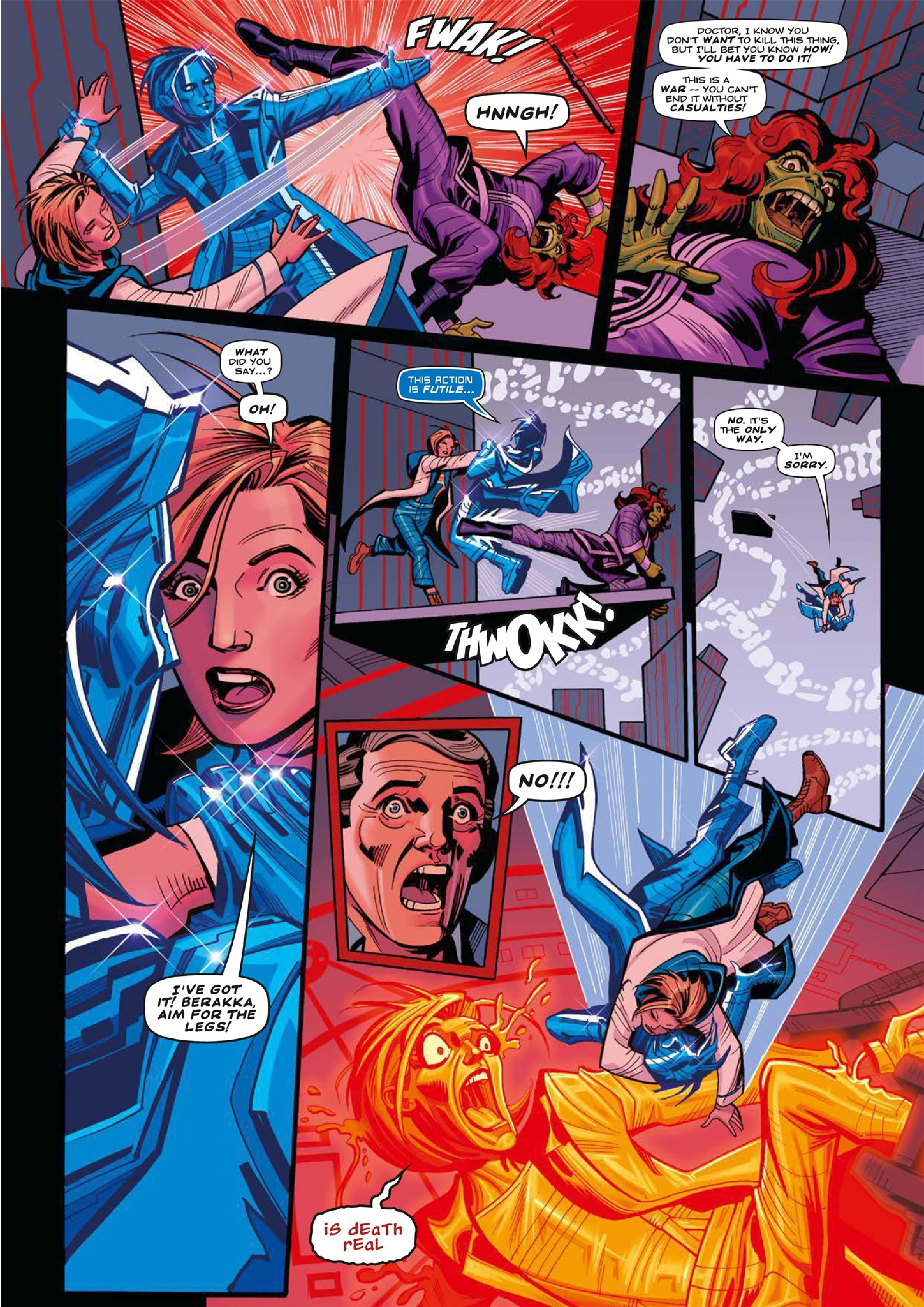
SCOTT GRAY: Story · **JOHN ROSS**: Art
JAMES OFFREDI: Colours
ROGER LANGRIDGE: Lettering
PETER WARE & MARCUS HEARN: Editors

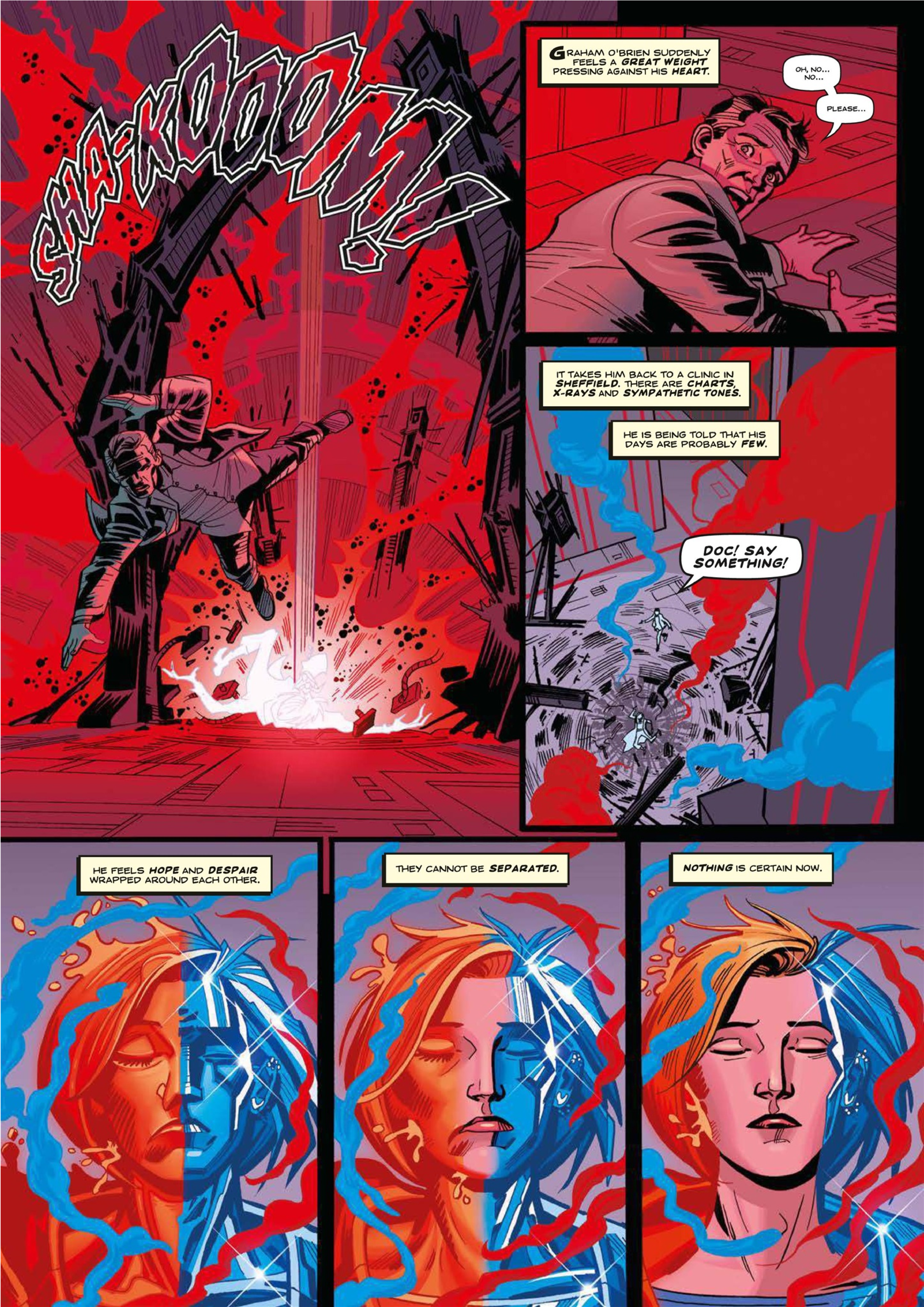

THE TARDIS SCREAMS.
CREATURES BEYOND SCIENCE, BEYOND THOUGHT, TEAR AT HER SKIN.
HOLD 'EM BACK! THOSE CRYSTALS ARE OLD, THEY'LL LAST LONGER THAN ANYTHING ELSE IN HERE!
WHY ARE THEY ATTACKING?!
WE'RE THE INVADERS -- THEY'RE THE ANTI-BODIES!
SLSSH!
AAHH!
RYAN!
BACK OFF, SLIMEY, IT'D BE A CRIME TO RUIN THAT FACE!
SHUNK!
THANKS!
CHILD, YOU'RE BEIN' HELD TOGETHER WITH CHEWIN' GUM AN' STAPLES, BUT YOU GOT A STRONG HEART.
KEEP GOIN', WE'RE ALMOST AT THE CENTRE...

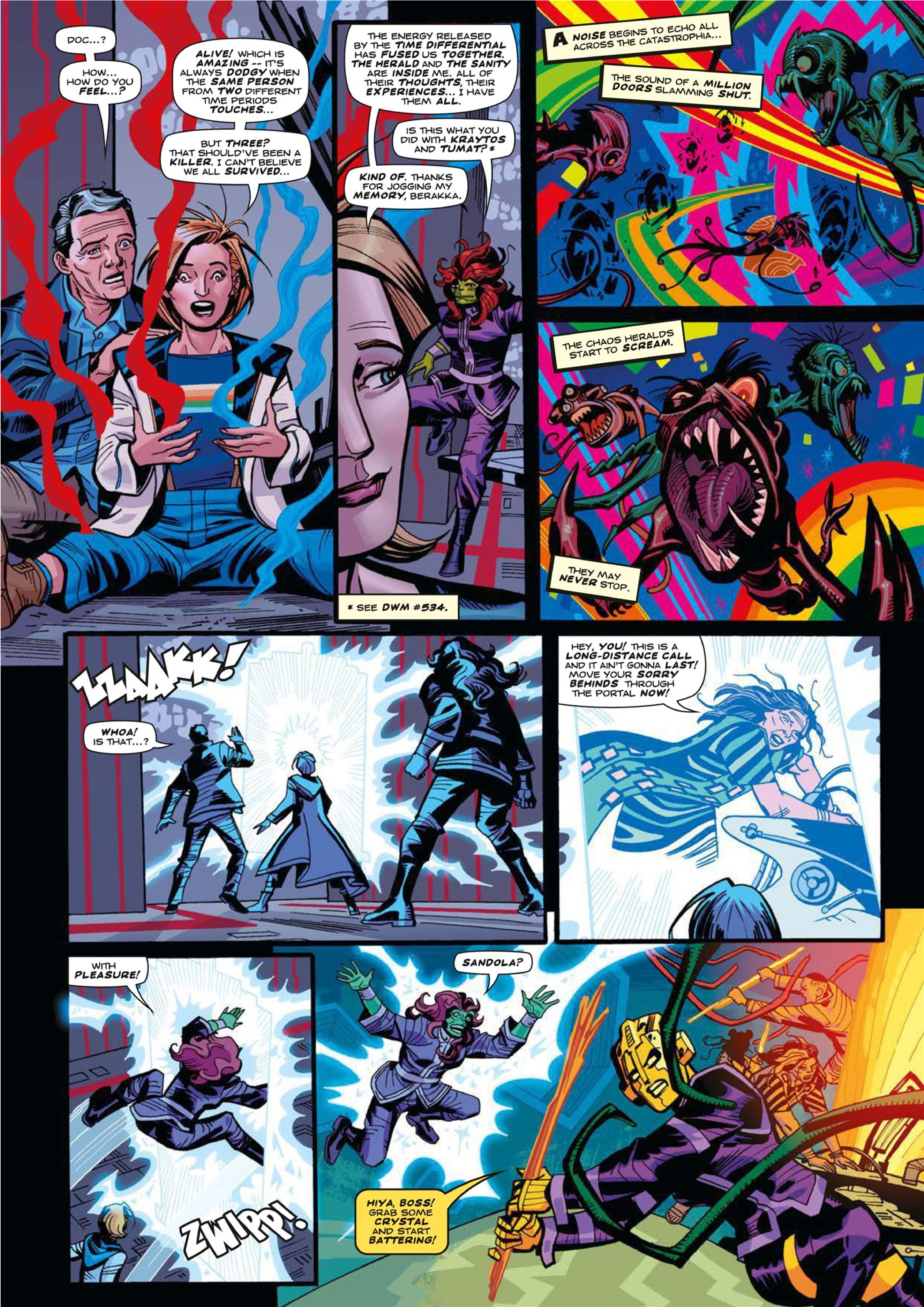

ACROSS THE CATASTROPHIA, THE HERALDS GATHER.
THEY SENSE THAT THEIR ENDLESS HUNGER FOR THE MATERIAL, THE REAL, WILL FINALLY BE REWARDED.
THEIR VOICES ARE STREAMS OF LIQUID GREED. THEIR WORDS DEFY ANY LANGUAGE EVER WRITTEN.
THEIR TIME HAS COME.
SANITY, YOU'VE GOTTA STOP THIS NOW. IF YOU EXPOSE THE UNIVERSE TO THE CATASTROPHIA, YOU'LL DESTROY EVERYTHING! YOU HAVE TO SEE REASON!
I AM REASON.
THE RANDOM LIFE FORM IS APPROACHING THE ZENITH OF ITS PAIN. ONLY MOMENTS REMAIN UNTIL ITS ENERGIES OPEN THE GATEWAYS.
aAaAhHh
the cOld LaDy bRings the dArk
I WILL OBSERVE THE EFFECT FROM AN ELEVATED PERSPECTIVE...
UNINTERRUPTED.
SHE'S OFF!
NO. IF SHE CAN MANIPULATE THIS LOGIC CUBE, SO CAN I.
C'MON, DOCTOR, CONCENTRATE...
RESULT! HOUSTON, WE HAVE LIFT-OFF!
HANG ON, DOC, I'M COMIN' ABOARD!
NOT THIS TIME, GRAHAM. SORRY.
BERAKKA, WILL YOU HELP ME?

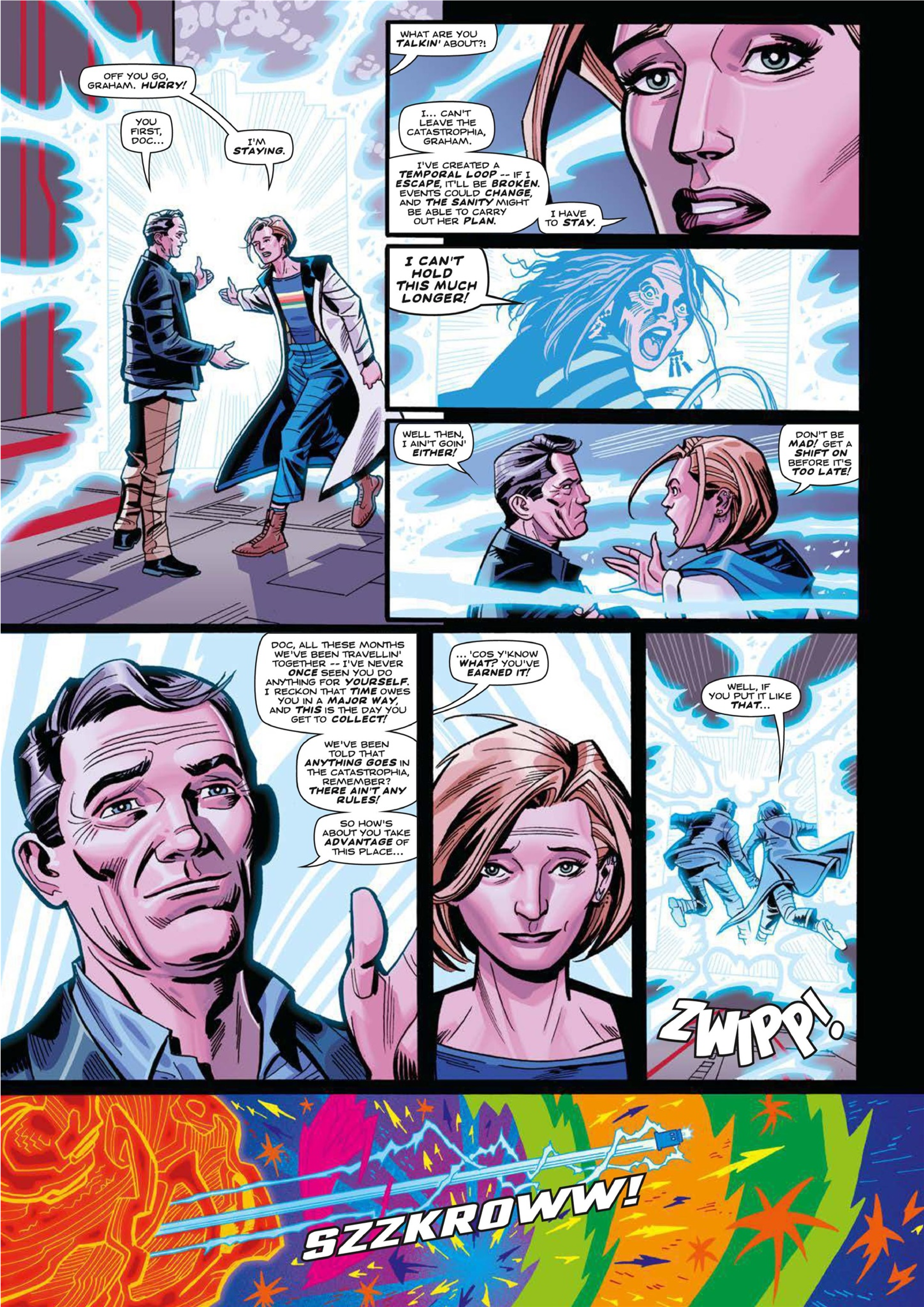

WHY SHOULD I LIFT A FINGER FOR *YOU?*
NOT FOR *ME*--FOR *EVERY SINGLE THING* YOU'VE SPENT YOUR LIFE *BUILDING.*
YOU DRIVE A *HARD BARGAIN,* DOCTOR.
I CAN *RESPECT* THAT.
HEY, *SANITY!* IF YOU'RE *THE LOGIC QUEEN,* THEN ANSWER THIS *QUESTION*...
WHY HAVEN'T YOU *KILLED* ME? YOU CAN SEE I'M *INTELLIGENT,* AND A *THREAT* TO YOUR *PLAN*-- WHY DIDN'T YOU JUST *SNAP* MY *NECK* WHEN YOU HAD THE *CHANCE?*
YOU ARE *UNIMPORTANT.*
NO, I'M *VERY* IMPORTANT, AND SOME LITTLE *PART* OF YOU, LOCKED AWAY, *RECOGNISES* THAT.
I'M YOUR *PAST.* AND IF I *DIE,* HERE AND *NOW,* THEN THERE'S A *REALLY GOOD CHANCE* YOU WILL *NEVER COME INTO BEING!*
YOUR *HYPOTHESIS* IS *INVALID.*
IS IT...?
ONLY ONE WAY TO *FIND OUT.*
WH--?!
DOC!!!

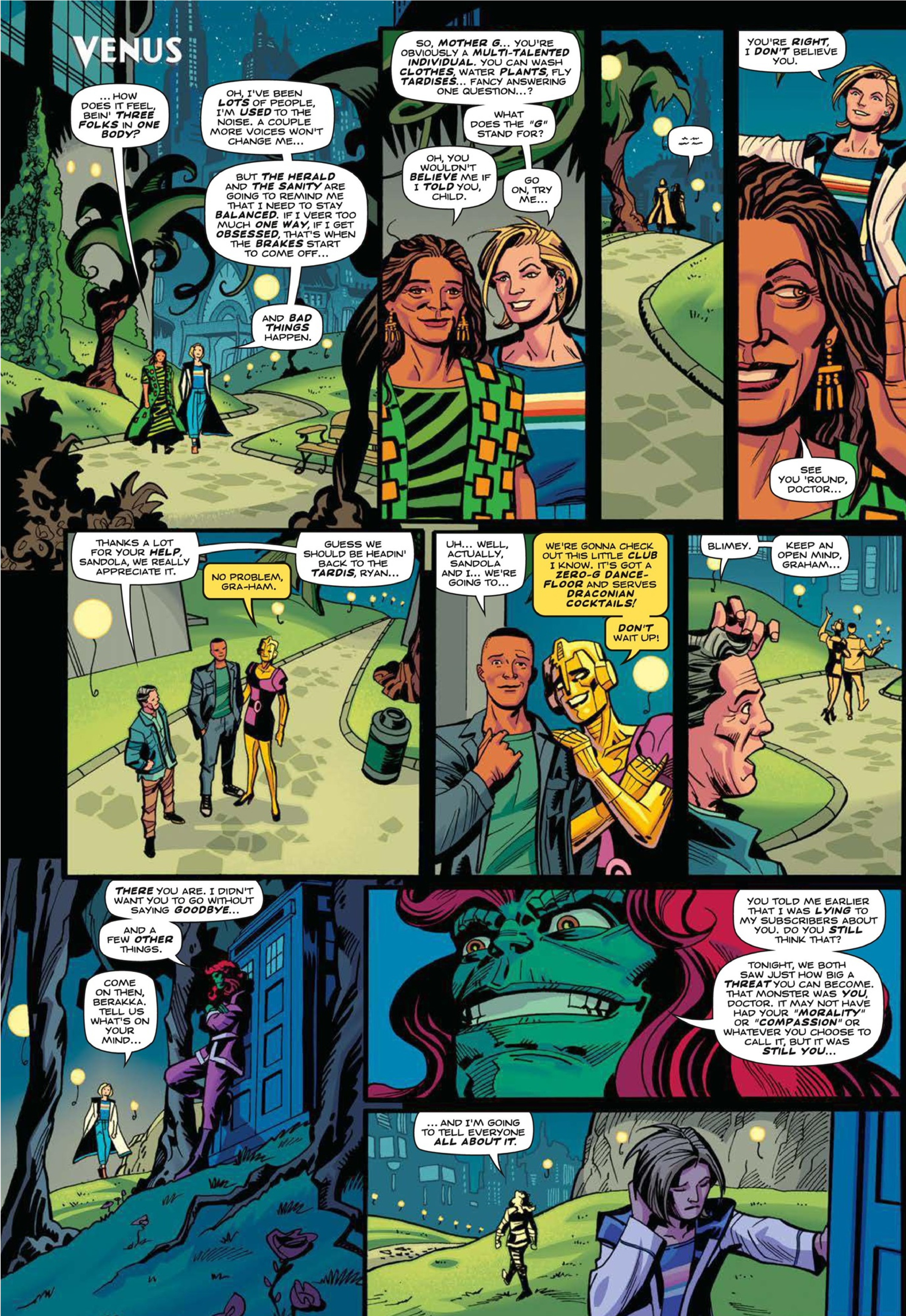

OOOF!
THUDD!
GOTCHA!
YOU ARE AFFECTING THE LOGIC CUBE CONSTRUCTS...
NO, YOU DID THAT, ADMIT IT! THERE'S NOTHING LOGICAL ABOUT LYING TO YOURSELF!
YOU KNOW WHO I AM...
AND IF I HAVE TO DIE TO STOP YOU, THEN I WILL!
YOUR BODY IS FRAGILE.
AAGH!
BERAKKA! GET OVER HERE!
KRAKK!
I REALLY DIDN'T THINK YOU COULD GET MORE ANNOYING, DOCTOR...
I STAND CORRECTED!
SPOKK!

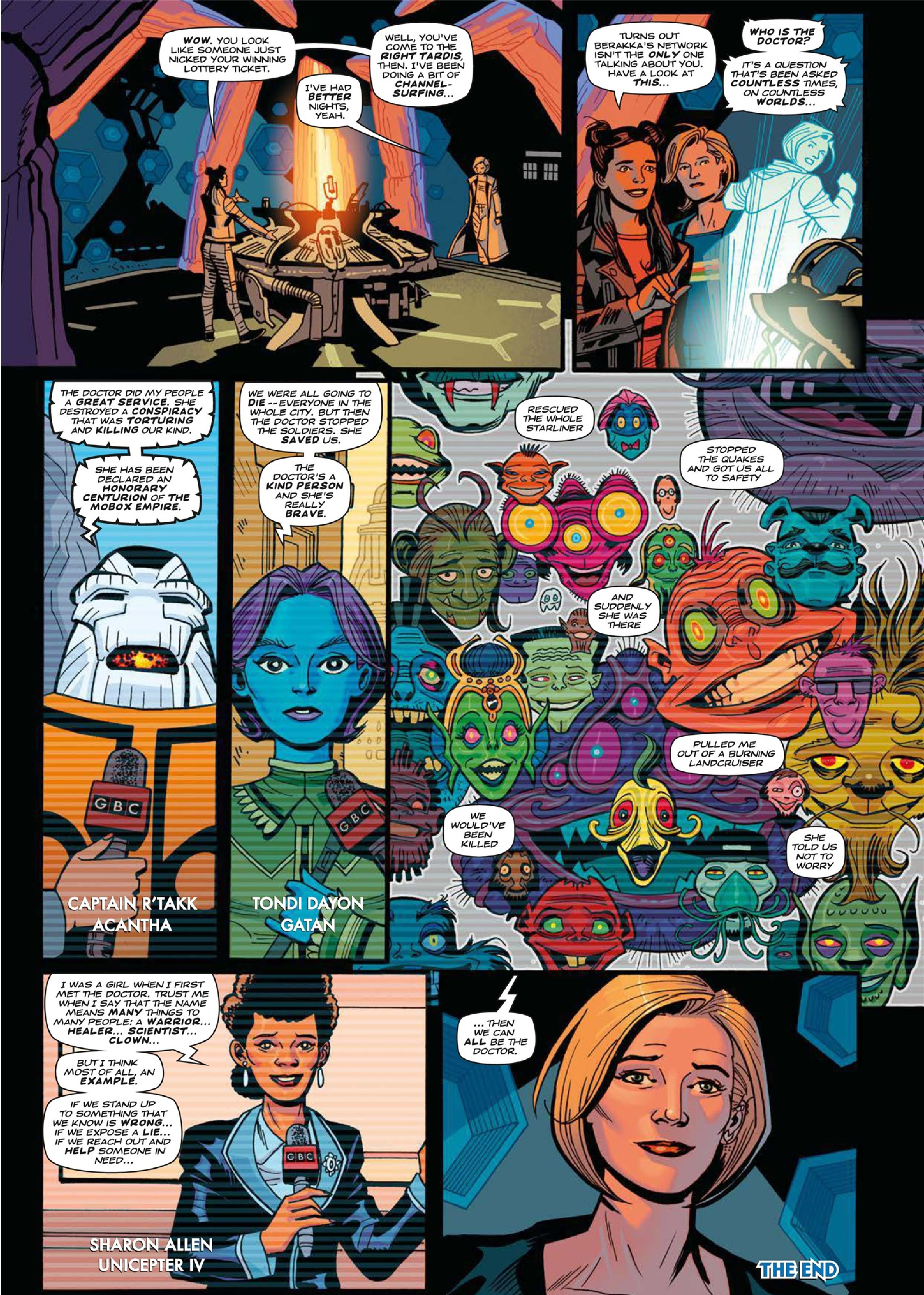

FWAK!
HNNGH!
DOCTOR, I KNOW YOU DON'T WANT TO KILL THIS THING, BUT I'LL BET YOU KNOW HOW! YOU HAVE TO DO IT!
THIS IS A WAR -- YOU CAN'T END IT WITHOUT CASUALTIES!
WHAT DID YOU SAY...?
OH!
I'VE GOT IT! BERAKKA, AIM FOR THE LEGS!
THIS ACTION IS FUTILE...
THWOKK!
NO. IT'S THE ONLY WAY.
I'M SORRY.
NO!!!
iS dEaTh rEaL


SHA-KOOOM!!
GRAHAM O'BRIEN SUDDENLY FEELS A GREAT WEIGHT PRESSING AGAINST HIS HEART.
OH, NO... NO...
PLEASE...
IT TAKES HIM BACK TO A CLINIC IN SHEFFIELD. THERE ARE CHARTS, X-RAYS AND SYMPATHETIC TONES.
HE IS BEING TOLD THAT HIS DAYS ARE PROBABLY FEW.
DOC! SAY SOMETHING!
HE FEELS HOPE AND DESPAIR WRAPPED AROUND EACH OTHER.
THEY CANNOT BE SEPARATED.
NOTHING IS CERTAIN NOW.


DOC...?
HOW... HOW DO YOU FEEL...?
ALIVE! WHICH IS AMAZING -- IT'S ALWAYS DODGY WHEN THE SAME PERSON FROM TWO DIFFERENT TIME PERIODS TOUCHES...
BUT THREE? THAT SHOULD'VE BEEN A KILLER. I CAN'T BELIEVE WE ALL SURVIVED...
THE ENERGY RELEASED BY THE TIME DIFFERENTIAL HAS FUSED US TOGETHER. THE HERALD AND THE SANITY ARE INSIDE ME. ALL OF THEIR THOUGHTS, THEIR EXPERIENCES... I HAVE THEM ALL.
IS THIS WHAT YOU DID WITH KRAYTOS AND TUMAT?*
KIND OF. THANKS FOR JOGGING MY MEMORY, BERAKKA.
* SEE DWM #534.
A NOISE BEGINS TO ECHO ALL ACROSS THE CATASTROPHIA...
THE SOUND OF A MILLION DOORS SLAMMING SHUT.
THE CHAOS HERALDS START TO SCREAM.
THEY MAY NEVER STOP.
ZZAAKK!
WHOA! IS THAT...?
HEY, YOU! THIS IS A LONG-DISTANCE CALL AND IT AIN'T GONNA LAST! MOVE YOUR SORRY BEHINDS THROUGH THE PORTAL NOW!
WITH PLEASURE!
ZWIPP!
SANDOLA?
HIYA, BOSS! GRAB SOME CRYSTAL AND START BATTERING!


OFF YOU GO, GRAHAM. HURRY!
YOU FIRST, DOC...
I'M STAYING.
WHAT ARE YOU TALKIN' ABOUT?!
I... CAN'T LEAVE THE CATASTROPHIA, GRAHAM.
I'VE CREATED A TEMPORAL LOOP -- IF I ESCAPE, IT'LL BE BROKEN. EVENTS COULD CHANGE, AND THE SANITY MIGHT BE ABLE TO CARRY OUT HER PLAN.
I HAVE TO STAY.
I CAN'T HOLD THIS MUCH LONGER!
WELL THEN, I AIN'T GOIN' EITHER!
DON'T BE MAD! GET A SHIFT ON BEFORE IT'S TOO LATE!
DOC, ALL THESE MONTHS WE'VE BEEN TRAVELLIN' TOGETHER -- I'VE NEVER ONCE SEEN YOU DO ANYTHING FOR YOURSELF. I RECKON THAT TIME OWES YOU IN A MAJOR WAY, AND THIS IS THE DAY YOU GET TO COLLECT!
WE'VE BEEN TOLD THAT ANYTHING GOES IN THE CATASTROPHIA, REMEMBER? THERE AIN'T ANY RULES!
SO HOW'S ABOUT YOU TAKE ADVANTAGE OF THIS PLACE...
...'COS Y'KNOW WHAT? YOU'VE EARNED IT!
WELL, IF YOU PUT IT LIKE THAT...
ZWIPP!
SZZKROWW!


…HOW DOES IT FEEL, BEIN' **THREE FOLKS** IN **ONE BODY?**
OH, I'VE BEEN **LOTS** OF PEOPLE, I'M **USED** TO THE NOISE. A COUPLE MORE VOICES WON'T CHANGE ME…
BUT **THE HERALD** AND **THE SANITY** ARE GOING TO REMIND ME THAT I NEED TO STAY **BALANCED.** IF I VEER TOO MUCH **ONE WAY,** IF I GET **OBSESSED,** THAT'S WHEN THE **BRAKES** START TO COME OFF…
AND **BAD THINGS** HAPPEN.
SO, **MOTHER G**… YOU'RE OBVIOUSLY A **MULTI-TALENTED INDIVIDUAL.** YOU CAN WASH **CLOTHES,** WATER **PLANTS,** FLY **TARDISES**… FANCY ANSWERING ONE QUESTION…?
WHAT DOES THE "**G**" STAND FOR?
OH, YOU WOULDN'T **BELIEVE** ME IF **I TOLD** YOU, CHILD.
GO ON, TRY ME…
YOU'RE **RIGHT,** I **DON'T** BELIEVE YOU.
SEE YOU 'ROUND, DOCTOR…
THANKS A LOT FOR YOUR **HELP,** SANDOLA, WE REALLY APPRECIATE IT.
GUESS WE SHOULD BE HEADIN' BACK TO THE **TARDIS,** RYAN…
NO PROBLEM, GRA-HAM.
UH… WELL, ACTUALLY, SANDOLA AND I… WE'RE GOING TO…
WE'RE GONNA CHECK OUT THIS LITTLE **CLUB** I KNOW. IT'S GOT A **ZERO-G DANCE-FLOOR** AND SERVES **DRACONIAN COCKTAILS!**
DON'T WAIT UP!
BLIMEY.
KEEP AN OPEN MIND, GRAHAM…
THERE YOU ARE. I DIDN'T WANT YOU TO GO WITHOUT SAYING **GOODBYE**…
AND A FEW **OTHER** THINGS.
COME ON THEN, BERAKKA. TELL US WHAT'S ON YOUR MIND…
YOU TOLD ME EARLIER THAT I WAS **LYING** TO MY SUBSCRIBERS ABOUT YOU. DO YOU **STILL** THINK THAT?
TONIGHT, WE BOTH SAW JUST HOW BIG A **THREAT** YOU CAN BECOME. THAT MONSTER WAS **YOU,** DOCTOR. IT MAY NOT HAVE HAD YOUR "**MORALITY**" OR "**COMPASSION**" OR WHATEVER YOU CHOOSE TO CALL IT, BUT IT WAS **STILL YOU…**
…AND I'M GOING TO TELL EVERYONE **ALL ABOUT IT.**


WOW. YOU LOOK LIKE SOMEONE JUST NICKED YOUR WINNING LOTTERY TICKET.
I'VE HAD BETTER NIGHTS, YEAH.
WELL, YOU'VE COME TO THE RIGHT TARDIS, THEN. I'VE BEEN DOING A BIT OF CHANNEL-SURFING...
TURNS OUT BERAKKA'S NETWORK ISN'T THE ONLY ONE TALKING ABOUT YOU. HAVE A LOOK AT THIS...
WHO IS THE DOCTOR?
IT'S A QUESTION THAT'S BEEN ASKED COUNTLESS TIMES, ON COUNTLESS WORLDS...
THE DOCTOR DID MY PEOPLE A GREAT SERVICE. SHE DESTROYED A CONSPIRACY THAT WAS TORTURING AND KILLING OUR KIND.
SHE HAS BEEN DECLARED AN HONORARY CENTURION OF THE MOBOX EMPIRE.
GBC
CAPTAIN R'TAKK ACANTHA
WE WERE ALL GOING TO DIE -- EVERYONE IN THE WHOLE CITY. BUT THEN THE DOCTOR STOPPED THE SOLDIERS. SHE SAVED US.
THE DOCTOR'S A KIND PERSON AND SHE'S REALLY BRAVE.
GBC
TONDI DAYON GATAN
RESCUED THE WHOLE STARLINER
STOPPED THE QUAKES AND GOT US ALL TO SAFETY
AND SUDDENLY SHE WAS THERE
PULLED ME OUT OF A BURNING LANDCRUISER
WE WOULD'VE BEEN KILLED
SHE TOLD US NOT TO WORRY
I WAS A GIRL WHEN I FIRST MET THE DOCTOR. TRUST ME WHEN I SAY THAT THE NAME MEANS MANY THINGS TO MANY PEOPLE: A WARRIOR... HEALER... SCIENTIST... CLOWN...
BUT I THINK MOST OF ALL, AN EXAMPLE.
IF WE STAND UP TO SOMETHING THAT WE KNOW IS WRONG... IF WE EXPOSE A LIE... IF WE REACH OUT AND HELP SOMEONE IN NEED...
GBC
SHARON ALLEN UNICEPTER IV
... THEN WE CAN ALL BE THE DOCTOR.
THE END

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The Fact of Fiction

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

The Daleks' Master Plan

Episodes five to eight: *Counter Plot* to *Volcano*

Feature by **ALAN BARNES**

Above: Jean Marsh as Sara Kingdom on set for *The Feast of Steven*, the seventh episode of *The Daleks' Master Plan* (1965-66).

Opposite page inset: The 1964 *Z Cars Annual*.

Opposite page top: Sara, Steven (Peter Purves) and the Doctor (William Hartnell) celebrate Christmas.

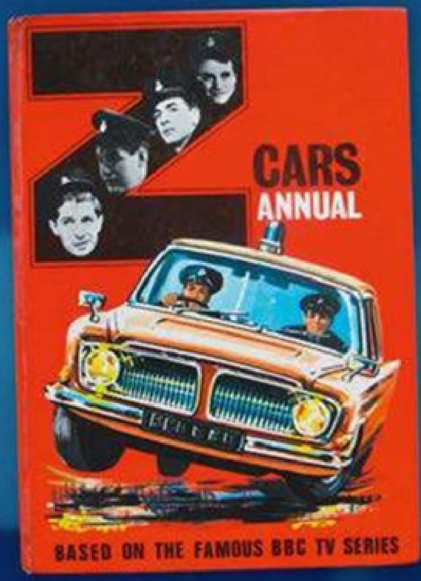
Opposite page bottom from left: Steven is mistaken for a policeman; writer Dennis Spooner; BBC Television Centre.

Against the odds, the second, fifth and tenth of the 12 episodes of *The Daleks' Master Plan* survived BBC Enterprises' notorious film junkings of the 1960s and 70s. It'll be miraculous, though, if its seventh episode ever turns up – because *The Feast of Steven*, a comic interlude shown on Christmas Day 1965, is the only 1960s episode not known to have been 'telecined' for overseas sale. As with many of the series' 97 missing episodes, off-air audio and some off-screen photographs survive – but in this case, they tell less than most, because so much of its effect was visual. In that sense, *The Feast of Steven* is arguably the most missing missing episode of all.

For example: early on, during the *Z Cars*-spoofing police station sequence, companion Steven ducked out of sight behind a radio car when a copper appeared – then (according to stage directions) watched while the PC "stands and stretches etc as only policemen do". Surely this means he did a bandy-legged bending of the knees, in the old music-hall style? Later, hoping

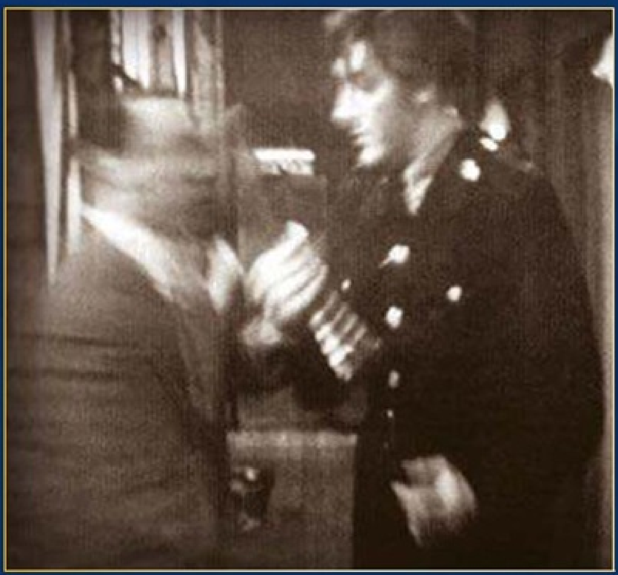
to liberate the arrested Doctor, Steven donned a stolen constable's uniform, approached the station sergeant's desk – and did the same gesture: "Steven stands in the position that Police One was in. He tries to copy what he saw..."

Later still, after the TARDIS had landed in silent-era Hollywood, a gofer mistook Steven for an actor in police uniform. "Everybody's waiting," he said – then pushed a truncheon into Steven's hands and led him up to the end of the passageway, around the corner, and out of sight. (Beat.) The camera remained fixed, looking up the passageway. Suddenly, Steven appeared at the end of the passage, running right to left; as he disappeared off screen left, two extras dressed as the famously inept Keystone Cops chased after him, presumably with truncheons, and also went off left. (Beat.) A moment later, the Cops dragged Steven left to right, back to where they came from. (Beat.) There followed the sound of one of the Cops' patrol cars driving off... then the sound of said car crashing... then silence. (Beat.) Then a hand appeared at the far-right corner of the passageway: Steven, dusty and battered, pulled himself around the corner, and ran off. Similar staging was used for the Tenth Doctor/Rose/Hoix chase at the start of *Love & Monsters* – 41 years later, in 2006.



These are two of the jokes we can reconstruct. Others are lost to us completely. In the police station sequence, the desk sergeant is seen attempting to deal with a strange "Man in Mackintosh", in a scene that begins with the intriguing camera direction "MCS Book". What book? On the reception desk, or held by one of the characters? Was the choice of book a visual joke? We simply don't know – although *The Fact of Fiction* would love to think that the sergeant was seen setting that year's *Z Cars Annual* aside...

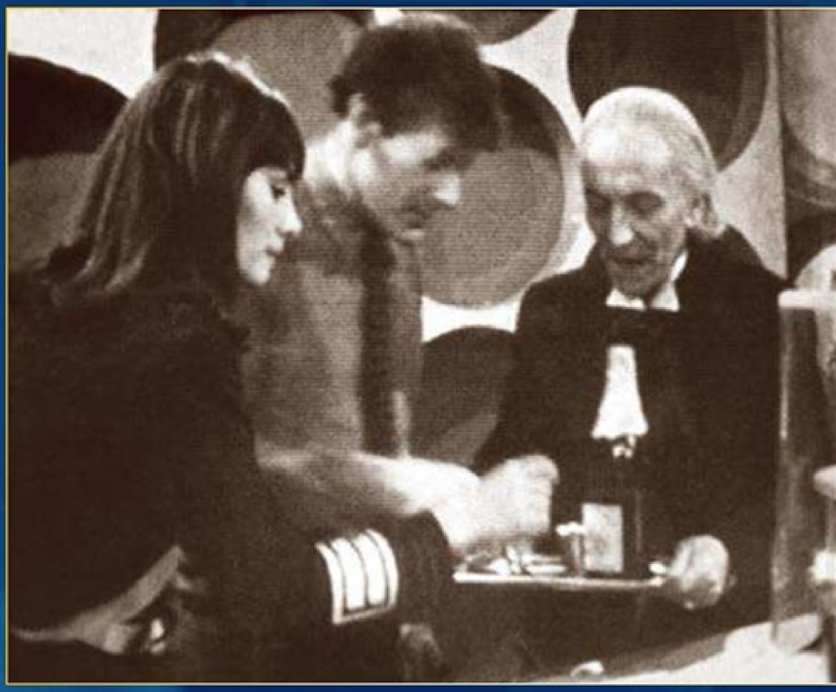
Moreover: who or what was the Man in Mackintosh meant to be? It's entirely possible that he was intended, simply, to represent a generic time-wasting member of the public. But if so, his dialogue seems strangely specific: some "young chap" has told him to come to the station about his greenhouse, which appears to have gone missing as a consequence of "the revels".



The character seems to have been added in by story editor Donald Tosh, who had been involved in the creation of Granada's *Coronation Street*. Is it possible that Tosh had intended him to parody a particular Corrie character – namely Albert Tatlock (Jack Howarth), whose niece Valerie was married to his then-young neighbour Ken Barlow (hence the young chap); who was obsessed with his allotment (hence the greenhouse); and who was famously grumpy (hence his apparent concern about the Christmas revels)? Certainly, the actor chosen (Reg Pritchard) was a physical match for Jack Howarth, and Tosh had 'form' in this area; famously, he'd later try to write the fictional characters 'George and Margaret' – taken from a 1937 play of the same title – into *The Celestial Toymaker* (1966). It has to be said, though, that the Man isn't as fierce as one might expect a Tatlock type to be – so what if the parody was watered down, because someone at the BBC didn't like the idea of Dr Who meeting a character from 'the other side'?

It's well known that (much against Tosh's wishes) *The Feast of Steven* ended with William Hartnell breaking the fourth wall and wishing "a Happy Christmas to all of you at home!" – not an ad-lib, but something worked out in rehearsals and written into the camera script:

MS DOCTOR Let him come fwd. into MCS	**DOCTOR:** Incidentally, a Happy Christmas to all of you, too.

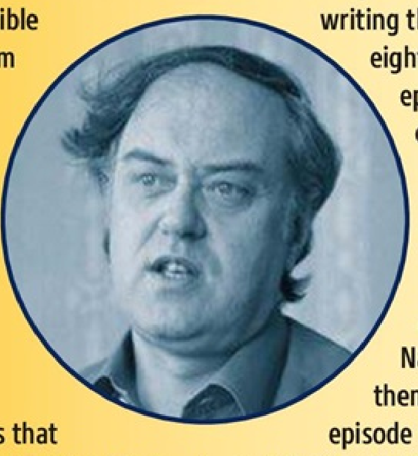


That one 'meta' moment wasn't the best bit, though; far from it. So perhaps we shouldn't let it overshadow everything else. →

Essential Info

▸▸ The story so far: The Doctor has stolen the taranium core needed to fuel the Daleks' terrible Time Destructor from the planet Kembel. Together with companion Steven and Space Security Service agent Bret Vyon, he's travelled in a stolen space yacht to Earth, to warn the authorities that Guardian of the Solar System Mavic Chen is one of the Daleks' alien allies... but Chen has put SSS agent Sara Kingdom on their trail. In an experimental station, Sara shoots Bret dead, then tells a comrade that the two remaining fugitives must be shot on sight.

▸▸ When the Dalek story planned for late 1965 was doubled in length from six to 12 episodes, former *Doctor Who* story editor Dennis Spooner agreed to share Dalek creator Terry Nation's burden, writing the sixth, then eighth to twelfth episodes – in some of which Spooner's creation, the roguish Monk, would make a return appearance. Nation's Christmas-themed seventh episode would be his final contribution to *Doctor Who* for another eight years.



▸▸ Ealing pre-filming for the eighth episode, *Volcano*, included shots of New Year revellers... and inserts for a sequence in which the TARDIS landed on a cricket pitch during the course of a test match, scheduled for 8 October 1965. The first was a high-angle view of the TARDIS landing on a section of grass, possibly in front of a player; the second involved the TARDIS plus three cricketers and an umpire with three jumpers tied around him. Clearly some (or all) of this footage wasn't used – because six days later, permission was requested to take photos of a police-box model in Hammersmith Park on 25 October (the means used to represent the ship's materialisation in the finished programme).

▸▸ Television Centre recordings continued with the fifth episode, *Counter Plot*, on Friday 19 November 1965, with the remaining episodes scheduled for each successive Friday (excepting Christmas Eve).

BBC TELEVISION CENTRE

COUNTER PLOT

FIRST BROADCAST: 11 December 1965

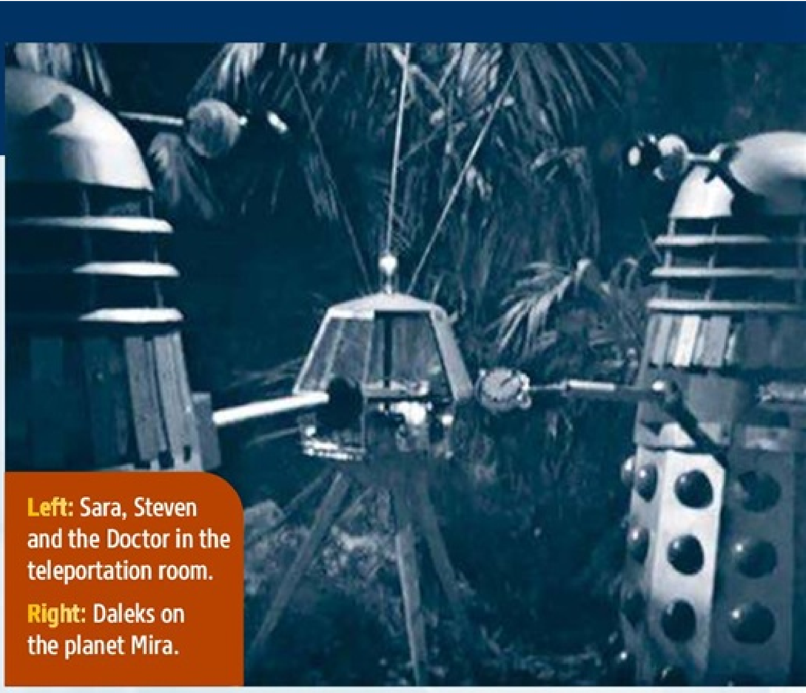
NB: All except the second, fifth and tenth episodes are currently missing from the BBC archive. Timings for missing episodes are taken from uncorrected off-air audio recordings.

Space Security Service agent Sara Kingdom finally locates escaped fugitives the Doctor and Steven in a strange, mostly bare room...

03m 18s Sara (Jean Marsh) demands the Doctor (William Hartnell) and Steven (Peter Purves) surrender the taranium core – but suddenly, the walls begin to pulse. According to stage directions: "There follows a series of effects which are at the director's discretion. Something to the effect that all three of them are hurled against the wall. They materialize and dematerialize..."

04m 48s Experimental scientists Froyn (Bill Meilen) and Rhynmal (John Herrington) – 'Frayn and Bosworth' in writer Terry Nation's first draft – have told SSS man Borkar (James Hall) how everything in the room at the moment of dissemination is now being transmitted to a distant planet. 'Everything' meaning the Doctor, Steven, Sara and two mice atop a beeping beacon – although we only see Steven, Sara and the mouse cage in transit, in a pre-filmed slow-motion sequence. (Clearly it was deemed unwise to ask Hartnell to bounce around on a trampoline, as Purves and Marsh were required to.)

At storyline stage, the Doctor and company escaped Earth after a 'Sympathetic Friend' of Brett's (eventually Daxtar) informed the Daleks of the fugitives' whereabouts: "He knows that the Daleks will kill them, the only way he can 'help' is to get them away from Earth. At gunpoint he forces them into a capsule which is launched into space." The 'Friend' then tried to convince the Daleks that he'd killed the fugitives himself... but they dragged the truth from him and exterminated him. (Was this reworked to avoid having a Dalek 'Mixed Manned Force' land on Earth ahead of their planned invasion?)



Left: Sara, Steven and the Doctor in the teleportation room.
Right: Daleks on the planet Mira.

07m 04s Froyn explains to SSS chief Karlton (Maurice Browning) that "cellular fragmentation" can already be used to send small objects over short distances – but they've "never tried to transpose people in this way before". 'In this way' being key, because *other* matter-transmission techniques will eventually be seen to have been used by humans long before the year 4000 – such as the T-Mat process established in the 21st-century-set *The Seeds of Death* (1969), for example.

Karlton advises his boss, the treacherous Mavic Chen, to tell the Daleks that he transported the Doctor's group to Mira on purpose – so the Daleks could collect the taranium for themselves.

10m 22s Chen (Kevin Stoney) intends to seize "complete control" of the universe for himself – or so he claims, in a speech that replaced an even more bonkers soliloquy in Nation's draft. With the "light of madness" in his eyes, Chen described how the "day of Armageddon" was drawing close: "The whole history of mankind will be snuffed like a candle in a gale... Then Earth can start again, but without the shackles of infantile philosophies like democracy. It will be a new and virgin land that can be shaped... moulded... fashioned into the image that I design. I will be its life blood... I, its creator... I its God!!!"

11m 34s The Doctor wakes, finding himself in the darkness of the mire – some way from Steven, Sara and the mice. Which explains why we didn't see him in the transportation sequence (at **04m 48s** above) – because the process caused them to become separated in transit.

12m 39s An invisible something raises the unconscious Sara's limbs. In the first draft, the unseen Visians didn't growl incoherently, but spoke in "a gasping croak very soft and throaty" – with Visian 1 telling its companion, "The creature lives..."

At storyline stage, the Visians were the Visilens – "the invisible spirits of evil".

13m 59s Another invisible creature leaves a trail of footprints as it follows the Doctor... although its third footprint fails to appear, despite the fact that its squelching footfall can be heard.

Hence *There's Something Just Behind You* – the quirky *Avengers*-style title that Nation gave his draft.

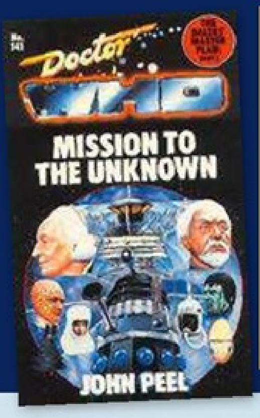
14m 27s The Doctor comes across Steven... who wonders what happened to them, back on Earth. In the draft, the Doctor wasn't entirely sure – but if Sara *did* shoot them, then: "judging by our surroundings, I'm quite certain we haven't come to heaven."

17m 51s A Dalek pursuit ship has arrived on Mira... and, using a seismic detector attachment (as previously seen in *The Chase*), Daleks have located the signal-transmitting "mouse cage". They proceed to exterminate its presumed-hostile occupants – which seems pretty harsh, but Froyn and Rhynmal had sent the mice on

VISIBLE MAN

A lengthy sequence was lost from Terry Nation's draft of *Counter Plot* – beginning with Sara, left alone in the cave while Stephen [sic] went to rescue the Doctor, pulling a "burning brand from the fire" in order to force back a wheezing Visian. Exiting the cave, Sara fell into a patch of mud, dirtying her uniform – which gave the returning Doctor an idea about how to expose the invisible creatures. He ordered Stephen to go into the cave and drag the creature out. "But I could get killed!" protested Stephen. "Oh no I don't think so," replied the Doctor – "almost certainly not..."

When Stephen lured the creature out, the Doctor and Sara dragged it into the muddy patch. Stuck mud revealed the Visian's form to resemble a Mire Beast's, from *The Chase*: "That is, headless, with two long tentacles instead of arms." Adapter John Peel works this lost sequence into his Target Books novelisation – in which the Visian turns out to be "thin, bony, with two long, clawed arms, feet like birds' claws, and a narrow head with a beak". (Neither description matches the next episode's reveal of the actual Visian form.)



Far left: Steven confronts Sara about the death of Bret.
Above: A Mire Beast from *The Chase* (1965).
Right: Karlton (Maurice Browning) and Mavic Chen (Kevin Stoney).

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DOCTOR WHO

a one-way trip. They'd have starved to death eventually, so maybe the Daleks have done them a favour?

19m 05s Having left Steven and Sara in a nice safe cave, the Doctor is wandering around alone in the swamp, poking the local flora with a stick – but why? The reason was lost from Nation's draft: he went out in search of wood for a fire, collecting a hefty bough which (as on screen) he used to lash out at the invisible things all around him.

19m 51s Back in the cave, Sara has already dropped a between-scenes bombshell to Steven – that she killed Bret! This shock revelation was properly dramatised in Nation's version, prompted by Stephen's [sic] assertion that he wouldn't be surprised if Brett [sic] hadn't already persuaded the Earth authorities to send a war fleet to blast Varga [sic; the original name for Kembel] out of existence. That wasn't very likely, said Sara: "I killed him." Both men stared at her. "I was obeying orders..." she said, beginning to sob. (Moments later, the Doctor went off in search of wood, telling Stephen [sic] he couldn't bear to see women crying.)

20m 54s "Bret Vyon was my brother," reveals Sara – so why's her surname 'Kingdom'? Perhaps she's married to a Mr (or Mrs) Kingdom. Or perhaps Bret was married, and somewhere on Earth there's a Mrs (or other Mr) Vyon. Or perhaps Sara and Bret were actually step-siblings, sharing only one parent. The name 'Kingdom' is particularly intriguing: does it suggest that one of her parents was of royal descent? Because if that parent were Sara's mother, it might explain why Sara bears a quite uncanny resemblance to Joanna (1165-99), the sister of Richard I of England – whom we know from *The Crusade* (1965), of course.

Perhaps, though, the confusion arises because Sara wasn't originally intended to commit fratricide. In Nation's version, Stephen [sic] put his arm around Sara's shoulder and asked: "Did you know Brett... before I mean." Replied Sara, sobbing: "Know him?... Don't you understand... I loved him!!!!"

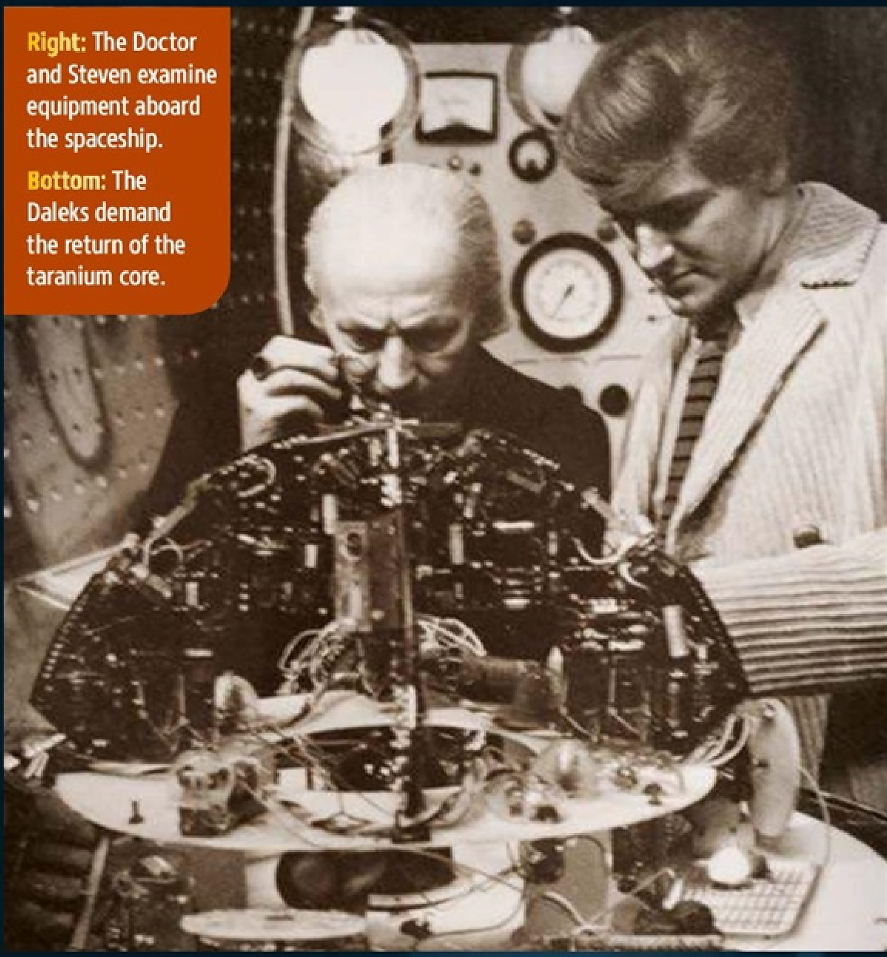
No sooner has the distraught Sara rushed out of the cave than she returns. The Doctor soon realises that the Visians have them trapped.

21m 17s The Visians are "very vicious", insists the Doctor – who seems to know of them already. This had better be the case, because until now they've not actually *done* anything especially belligerent... even when they had the unconscious Sara at their mercy. (One might even say the Doctor started it, by pre-emptively battering an oncoming Visian circa **19m 28s**!)

22m 12s Before leaving Earth for Kembel, Chen tells Karlton: "Wait till you hear from me, then take your party to Venus... We should be able to destroy Kembel with help from the rest of the solar system." This must be the counter-plot of the episode title – but what does it entail? In the second volume of his two-book novelisation, John Peel has Chen recall how he'd given Karlton instructions to assemble a fleet which would fly to Kembel as soon as the Daleks' fleet had departed for Earth – in order to "smash the small Dalek force guarding Kembel, and then seize control of the Time Destructor. The first planet it would be used on would not be the Earth, but Skaro..."

We won't see or hear of Karlton again – so for all we know, he's still on Venus with his "party" (being the balance of the 50 humans in the "special" group whom the Daleks had permitted to survive, perhaps – as described in the first draft of the fourth episode: see last issue).

Daleks drive back the Visians – then surround Steven, Sara and the Doctor, who tells his friends that the Daleks have won!



Right: The Doctor and Steven examine equipment aboard the spaceship.
Bottom: The Daleks demand the return of the taranium core.

CORONAS OF THE SUN

FIRST BROADCAST: 18 December 1965

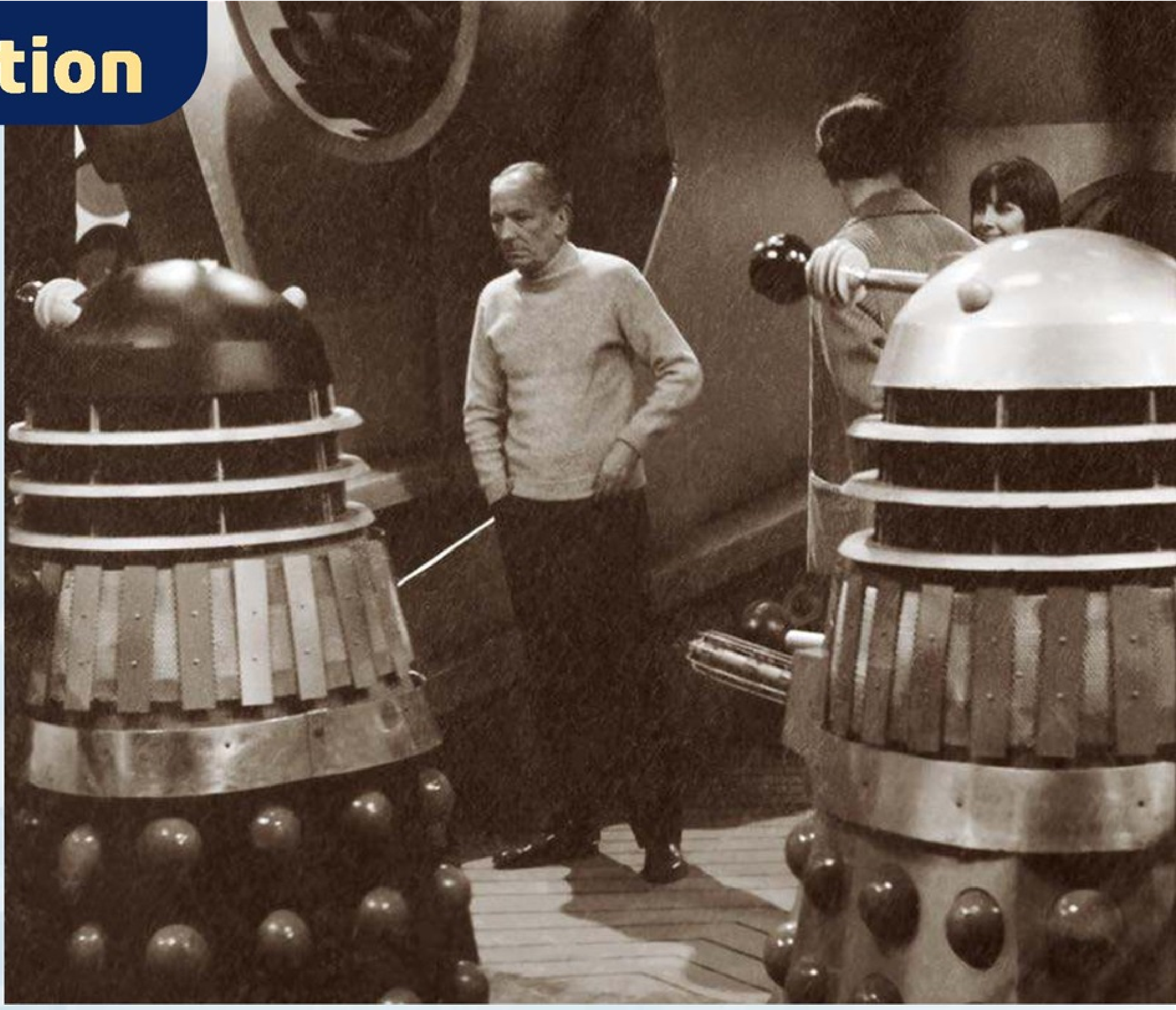
The Doctor and friends are saved from extermination when Visians attack the Daleks in force.

02m 14s The Dalek/Visian battle wasn't scripted in detail – but a cutting script describes the shots taken, beginning with: "DALEK FACING R. ZOOM TO GUN." Whenever the Daleks' fire hit a Visian, its true twisted and lumpen form was seen in negative – as seen in shots 4, 5, 5A and 5B: "DALEK ENTERS AND FIRES/VISIAN SPACE/VISIAN KILLED (NEG)/VISIAN SPACE." Daleks were turned over in shots 8 and 13. Most strikingly, the sequence ended with "DALEK IN WATER" – dragged in by Visians, plainly!

03m 55s With the Visians defeated, the Dalek Supreme on Kembel hears that there's been "no further contact" with the fugitives. A short section was omitted from the finished programme, in which the Supreme complained that the Dalek patrol's incompetence "has led to a further delay of our great invasion plan!" He continued: "The conditions on Mira are ideal for our patrols, and yet the time-travellers are continually avoiding them." (Other scripted references to 'time travellers' became "fugitives" on screen – so the same applied here, probably.)

04m 24s Close by the Dalek pursuit ship, the Doctor, Steven and Sara have hatched a plan to deal with the sole sentry – one that recalls an earlier adventure, as indicated in dialogue lost from Dennis Spooner's surviving draft. Originally, first Steven then the Doctor cast doubt on Sara's scheme to rush the ship from three sides: "There's a better way," said the Doctor, pondering. "I used it once before..." →

The Dalek Supreme hears that there's been "no further contact" with the fugitives.



→With the Doctor having distracted the sentry by pretending to surrender himself, Steven slaps mud onto its eyestalk – just as Barbara (Jacqueline Hill) had used mud from the soles of Susan's shoes to blind their Dalek jailer in the third episode of the first Dalek serial...

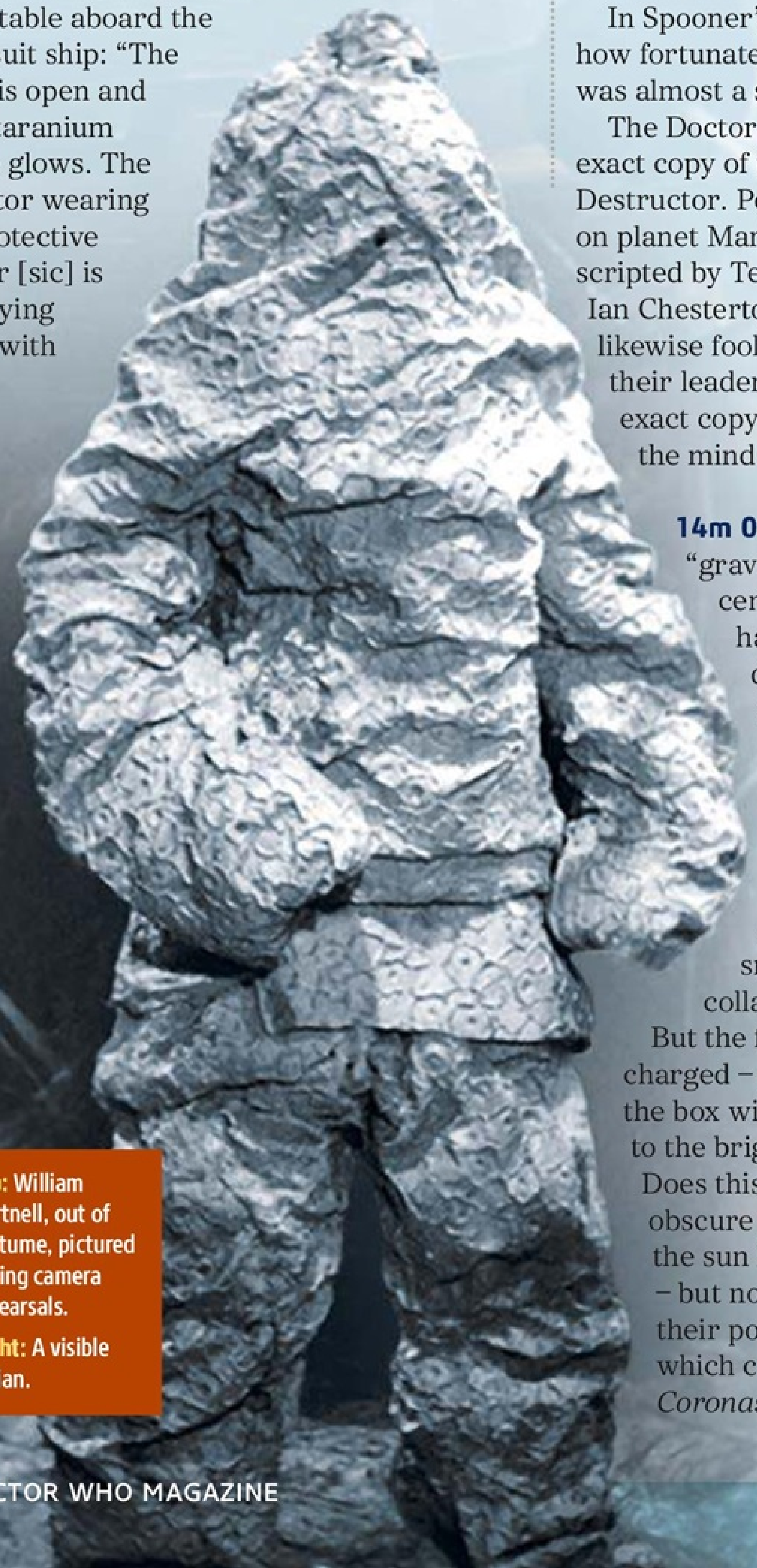
06m 34s Having boarded the Dalek ship, the Doctor assures Sara he's "quite accustomed to this Dalek technique" – where William Hartnell was *supposed* to say "technology".

Together, the Doctor and Sara launch the ship – prompting a short scene lost from the draft, showing the Daleks with their "eye sticks" in the air, while light (from the receding ship) shone down on their domes. "The time travellers have escaped!" stated a Dalek, needlessly.

At storyline stage, the fifth episode ended with the reveal that the ship was a trap: the Daleks had *meant* the fugitives to steal it, since it was programmed to return to Kembel.

09m 18s Hearing news of the fugitives' escape, the Supreme orders a ship to collect the Daleks stranded on Mira, promising: "They will be dealt with on their return." Does the Supreme really rate failed Daleks' lives so highly? Or might they be destined for a fate worse than probable death at the hands of the Visians?

09m 57s According to stage directions, this scene opens with the Doctor sitting at a table aboard the pursuit ship: "The box is open and the taranium core glows. The Doctor wearing a protective vizor [sic] is studying this with some thought. Is apparently measuring it, and noting the figures on a piece of paper." Which is intriguing, because it's supposed to be a Dalek ship – so why's there a seat, and why would he find a human-sized protective visor aboard? (Perhaps he manufactured both before the scene began?)



Top: William Hartnell, out of costume, pictured during camera rehearsals.

Right: A visible Visian.

In Spooner's draft, the Doctor pointed out how fortunate it was that the Daleks' ship was almost a space laboratory...

The Doctor plans to give the Daleks an exact copy of the core to place in their Time Destructor. Perhaps he's recalled how, back on planet Marinus (in another adventure scripted by Terry Nation), his companion Ian Chesterton (William Russell) had likewise fooled the alien Voord by giving their leader Yartek (Stephen Dartnell) an exact copy of a particular key to place in the mind-altering Conscience?

14m 01s Steven's proposal to use "gravity force from the ship's power centre" to charge the fake core has been dismissed as "too dangerous" – but he does it anyway. With "the copy in its box wired to the control panel", Steven took a deep breath and flicked a switch: "Immediately there is a brilliant flash, the screen goes white... No sparks or smoke, a clean flash. Steven collapses instantly."

But the fake core has been successfully charged – meaning Sara could now open the box with the copy inside and react to the bright light shining from within. Does this explain the episode's rather obscure title? Ordinarily, of course, the sun has only one glowing corona – but now the Doctor's party have in their possession two boxes, each of which contains a dazzling core: two *Coronas of the Sun*...?

Having boarded the Dalek ship, the Doctor assures Sara he's "quite accustomed to this Dalek technique"

Recovering, Steven is found to be encased in a force field.

18m 23s The Daleks bring the pursuit ship down to Kembel – simply to an area of "Kembel landscape", according to the camera script, rather than the landing pad seen in the first episode (which seems odd).

19m 18s Steven leads the way down the pursuit ship ramp, carrying the box containing the (fake) core – which the Doctor insists will only be handed over outside his TARDIS. In the draft, the Supreme told the waiting Chen that the Doctor's extermination was inevitable, wherever the handover was made. Chen replied: "Then may I suggest that we humour him, and allow him the choice of where he is to die?"

At storyline stage, all this was entirely different. Originally, back in the second episode, the Doctor had discovered the Daleks' strange, time-altering Mechanism (later the Time Destructor) on the Dalek-occupied planet – and hidden it. Now, returning alongside Vicki, Steven and the unkilled Brett [sic], the Doctor appeared to be swayed by the "arguments" put forward by Chen and the representatives of the "galactic council" – and led the Daleks to the hidden mechanism. Whereupon: "Steven, Vicki, and Brett Walton, put the counter-plot into operation" – a "planned confusion" in which the Daleks acquired the Mechanism (and Brett was exterminated,

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alas). But back in the TARDIS, the Doctor produced the "vital core" he'd taken from the Mechanism...

(Note the use of the term 'counter-plot': was it originally intended as the title of the sixth episode, then given to the fifth after *There's Something Just Behind You* was dropped?)

20m 33s Everyone's trooped some distance to the TARDIS. "Alien jungle" sound effects suggest that the Kembel flora was seen to be intact – when logically it would have been razed to the ground after the Daleks' 'Operation Inferno' back in the second episode.

"Making sure of your escape, eh, Doctor?" asks Chen – but when did he learn the Doctor's name? Just now, on their trek to the TARDIS?

Steven hands the (fake) core to Chen – and the force field protects him from the Daleks' fire as he races inside the TARDIS, which dematerialises.

22m 11s So Sara is on her first TARDIS trip – but we didn't get to see her reaction (if any) to her first sight of its seemingly impossible interior.

Soon after, the ship lands – but the scanner is broken, and dials on the console indicate that the atmosphere outside is entirely poisonous...

THE FEAST OF STEVEN

FIRST BROADCAST: 25 December 1965

Christmas Day, early evening: finding a police box unexpectedly outside his station, a sergeant tells two constables to watch over it...

01m 23s The First and Second Policemen (Norman Mitchell and Malcolm Rogers) didn't drive their radio car into studio: the camera was directed to crab left to the car before its engine was switched off. Norman Mitchell had twice played similar constables in episodes of the BBC's *Z Cars*: *Suspended* (1962) and *The Listeners* (1963). Rogers, meanwhile, had been the robot Dracula in *The Chase* (1965); 11 days earlier, *Z Cars* viewers would have seen him as a Mr Phillips in *But the Crying...* (1965).

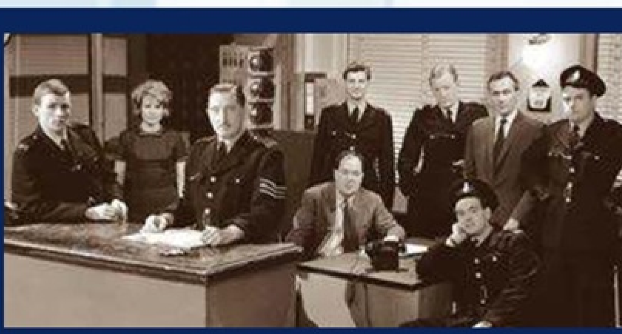
04m 47s Brought into the station after his arrest, the Doctor recalls having seen the strange man in a mackintosh, whom the desk sergeant (Clifford Earl) is struggling to deal with, before. Where? At "The market place at Jaffa" – because actor Reg Pritchard had previously played trader Ben Daheer in *The Crusade* (1965). This wasn't the only 'meta' moment that appears to have come out of the rehearsal room, either...

OVER AND OUT

The first half of *The Feast of Steven* was originally intended to be a crossover event with another hugely popular BBC TV series...

On a provisional cast list for the entire serial dated 6 September 1965, the names Lynch, Graham, Fancy and Jock were pencilled in besides each of the policemen featured in the episode. All of these were characters from the Lancashire-set police procedural *Z Cars* – DC Lynch (James Ellis), PC David Graham (Colin Welland), PC 'Fancy' Smith (Brian Blessed) and PC 'Jock' Weir (Joseph Brady). Their ranks didn't match the ranks given in the script, in which writer Terry Nation specified that the characters could be amended around *Z Cars* cast availability.

Alas, the plan was scuppered – in part, perhaps, because *Z Cars* was due to come to the end of its original 1962-65 run four days earlier, on 21 December 1965 (before being revived in 1967).



06m 02s Questioned by a Detective Inspector (Kenneth Thornett), the Doctor claims to be "a citizen of the universe, and a gentleman to boot". This scene was cut short in editing: originally, having denied being a "dusty brush man" – someone who "runs round flogging brooms and what-have-you to housewives" apparently – the Doctor confessed to being "a traveller in space and time". This led the Inspector to threaten him with a spell in chokey: "You'll be doing time in a small space if you don't start giving more sensible answers!"

07m 44s The police box in the yard "isn't really a police box", the Doctor tells the DI, prompting the latter to retort, "Of course it's not. It's the New Brighton ferry" – ie, the original 'ferry cross the Mersey', as commemorated in Gerry and the Pacemakers' number eight hit of Christmas 1964.

10m 58s Wearing a police uniform stolen from the back of the radio car, Steven leads the Doctor out, claiming he's known to G Division – but the Second Policeman goes with him. His explanation was lost from the finished programme: "Nutters like this help to brighten Christmas duty," he said.

Outside, the Second Policeman calls Sara down from on top of the police box (where she's been fixing the scanner eye). Camera directions indicate that Jean Marsh wasn't actually seen "climbing about" on top of the TARDIS: the PC simply ran out of screen right, then brought Sara back into shot a few moments later.

Exiting into the TARDIS, Steven was scripted to wish the winded constable a happy Christmas.

12m 34s Back in the TARDIS, in flight, the Doctor proposes a plan – that they "might, perhaps, be able to destroy the taranium" before the Daleks catch them up. An excellent idea that's never again referred to – but what if the TARDIS were listening? Because next episode, she'll land them in an extraordinarily perilous position, beside a volcano on the planet Tigus. What if she'd meant the Doctor to chuck the taranium in...?

The TARDIS has landed close to where a moustachioed villain is dragging a distressed damsel towards a spinning blade...

13m 37s After Steven and Sara rush to the rescue, the damsel (Sheila Dunn) wails that they've ruined her scene – because she's an actress named Blossom Lefavre, the (now black-eyed) villain is an actor named Darcy Tranton (Leonard Grahame) and the director is one Steinberger P Green (Royston Tickner), who thinks the newcomers →

Top: The cast of *Z Cars* in the 1960s.
Above: Blossom Lefavre (Sheila Dunn) films a scene with Darcy Tranton (Leonard Grahame).
Left: Space Security Service agent Sara Kingdom.

Left: William Hall, a newspaper reporter and friend of director Douglas Camfield, is shown around the TARDIS set by William Hartnell during production of *The Feast of Steven*.

Right: The Doctor meets a clown called Bing Crosby (Robert Jewell).

Bottom: Cricket commentator John Arnott.

Opposite page top: The TARDIS lands on the volcanic planet Tigus. Photo © Barry Newbery.

Opposite page below: The Monk (Peter Butterworth) in *The Time Meddler* (1965).

→ are saboteurs sent by "that guy, DeMille". Cecil B DeMille was probably the most successful director working in Hollywood throughout the silent era, so why would he want to sabotage such a minor production as this – seemingly part of a serial melodrama such as *The Perils of Pauline* (1914), starring Pearl White? Sheila Dunn was (real) director Douglas Camfield's (real) wife.

Having seen Steven in action, Green vows to make him "bigger than Fairbanks" – ie, Douglas Fairbanks (Sr), whose reputation as Hollywood's foremost 'swashbuckler' was established with *The Mark of Zorro* (1920).

14m 25s The Doctor and Steven are outside a wardrobe room when "a small man in baggy pants, bowler hat, big shoes comes out... swinging his cane". This was meant to be Charlie Chaplin in his 'Tramp' persona, of course – first seen in *Mabel's Strange Predicament* (1914) – and played here by one MJ Mathews.

14m 42s Meanwhile, Teutonic director Ingmar Knopf (Mark Ross) is directing a Sheik actor (David James) and a Vamp actress (Paula Topham) in a beaded outfit – parodying Erich von Stroheim, Austrian-American director of the epic *Greed* (1924), Rudolph Valentino, famous as the lead in *The Sheik* (1921), and Theda Bara, whose vampish characters included *Salomé* (1918).

Nation's version had ended with a mass custard-pie fight instigated by the Doctor.

While Steven, still dressed as a policeman, is dragged into a comedy cops scene, the Doctor is mistaken for an expert on Arabia... and finds Sara hiding in a chest on the Sheik's tent set.

19m 47s Back at the Sawmill, Blossom wails that Green is hoping to make Sara "bigger than Pickford" – after Douglas Fairbanks' wife, 'America's Sweetheart' Mary Pickford.

Green sees Steven and Sara sneaking back towards the TARDIS... marking the start of an elaborate chase sequence. The Western-style saloon-bar piano heard on the soundtrack suggests that there were a couple of unscripted additions round about here: a cowboy (played by William Hall, the Camfields' best man) and a saloon-bar girl (played by Hall's girlfriend, Jean Pestell).

22m 04s Beside the TARDIS, the Doctor's been talking to a morose clown (played by Robert Jewell – the only time that long-term Dalek operator Jewell's face was seen in the programme). He wants to give up clowning to become a singer: "But who'd use a singer with a name like Bing Crosby?" Crosby is forever associated with Christmas thanks to his recording of *White Christmas* (1942) – hence his appearance here. Born in 1903, Crosby was actually at university in the early 1920s... and was still alive when *The Feast of Steven* went out.

23m 13s Back in the TARDIS at last, Steven and Sara have no idea where it is they've just escaped from... whereas in Nation's draft, the Doctor had long before realised they'd landed in "a madhouse called Hollywood".

Nation's version had ended with Steven and Sara becoming victims of a mass custard-pie fight instigated by the Doctor – and getting him back by pie-ing him in the face, once they'd returned to the ship.

Producing drinks, the Doctor recalls how it was Christmas at the police station... and proposes a toast.

VOLCANO
FIRST BROADCAST: 1 January 1966

On Kembel, the Time Destructor is now ready for testing...

00m 43s The standard "TARDIS control room hum" plays in the background as the episode opens – suddenly changing to the regular "Dalek control room heartbeat" round about here (suggesting that the grams operator made an error in studio).

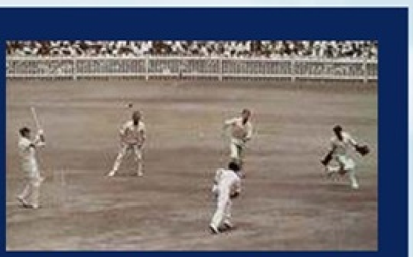
The viewers' first sight of the Time Destructor prop – an agglomeration of cylindrical pieces inside a wire-framed sphere – came here, in a close shot over which the episode title was shown.

01m 39s Talking with fellow galactic representatives Trantis (Roy Evans) and Celation (Terence Woodfield), Chen points out that the Earth people who helped steal the core were "under the influence of some creature from another galaxy" – ie, the Doctor, who may have looked like an Earth creature, but "That's only a disguise..." That

OVERS AND OUT

Who were cricket commentators Trevor and Scott, as seen in *Volcano*, supposed to be?

Native *Test Match Special* commentators used by the BBC circa 1965-66 included John Arlott and Brian Johnston, making them the likeliest models for Trevor. Australian commentators heard on the BBC throughout this period included Alan McGilvray and Jim Burke, making them potential Scotts. Both of them featured in the BBC's coverage of the Second Test of the 1965-66 Ashes series – which was being played in Melbourne, Australia on 1 January 1966, the exact day of *Volcano*'s transmission. Indeed, highlights of the third day's play had almost certainly aired during that afternoon's edition of *Grandstand*.



It's not clear *where* the cricket match takes place: could it be Melbourne? Early in September 1965 the director requisitioned BBC Film Library footage showing "some dull play" at the Oval in Kennington – but we can't say whether or not this was the stock film featured in the finished programme, or if the cricket ground would have been identifiable.

'disguise' line might have been something of an 'oooh' moment for attentive viewers in 1966 – when virtually nothing was known about the Doctor's origins. For all anyone knew, the Doctor might have been a blob in a humanoid suit!

02m 58s Meanwhile, the Doctor has determined that his TARDIS is being followed by another time machine… after consulting the same "time path detector" introduced in the third episode of *The Chase*.

They must return to Kembel and destroy the Daleks' invasion fleet, insists Sara. Originally, Sara ordered the Doctor to take the TARDIS back to Kembel – which was met with outrage: "Don't you dare give me orders!!"

Manipulated by Chen, the Supreme chooses Trantis as the test subject for the Time Destructor… but when the test fails, the Doctor's 'fake core' subterfuge is revealed.

07m 24s The Supreme has Trantis exterminated anyway – to Chen's horror, so camera and stage directions indicated: "Second Dalek has crossed to the cubicle… Trantis looks pleased – certain he is going to be released. On cue: – Negative flare… As FLARE finishes – whip pan to MCS CHEN… on Chen's horrified frightened face…" The scene ended with a "Depressed MS Decomposed Mess" – since the Dalek's fire had caused Trantis to become "a rather nasty blob on the floor".

08m 32s Hoping to shake off their pursuer(s), the Doctor has landed his ship on a cricket pitch during the course of an England-Australia test – much to the amazement of microphone-holding commentary-box inhabitants Trevor (Roger Brierley) and Scott (Bruce Wightman – who'd played William de Tornebu in *The Crusade*).

Trevor tells us that "Ross is looking through the record books" to see if anything similar has happened before. Does he mean sports journalist-turned-*Guinness Book of Records* co-compiler Ross McWhirter?

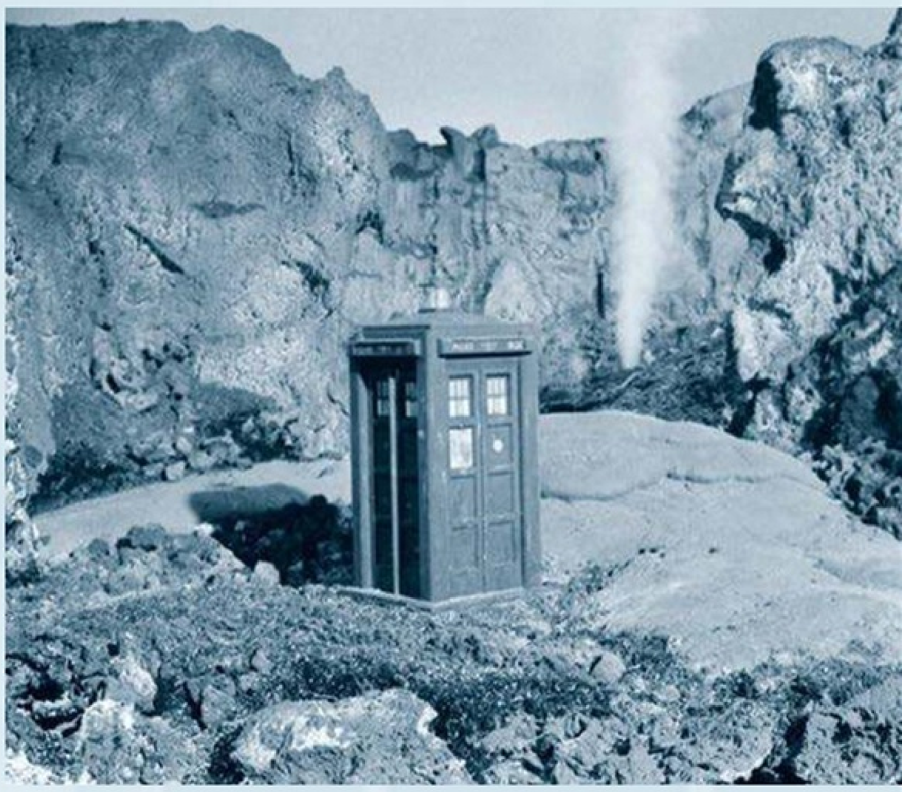
09m 32s Just as Trevor seemed to see the TARDIS before its materialisation was heard, Scott says that the police box is making a "funny noise" before its dematerialisation begins.

10m 02s "Yes, it's definitely some sporting occasion," the Doctor tells his companions – despite the TARDIS having already departed. (Hartnell appears to have muddled the tense of his scripted line.)

If the Doctor doesn't know cricket at this point in his life… when and how will he acquire the love for the game shown by his Fourth and Fifth incarnations, in particular? (During the course of his Third incarnation's exile to Earth, perhaps?)

The TARDIS has materialised on the volcanic planet Tigus – where whoever's following them has also landed, the Doctor tells his companions.

13m 52s The Doctor contradicts himself when he says: "I think there is an explanation, but unlikely. Possible, very possible." (Hartnell was supposed to say, simply: "Unlikely but possible…")



14m 09s Meanwhile, the meddling Monk (Peter Butterworth) – whom we last saw in *The Time Meddler* (1965) – has emerged from his boulder-camouflaged TARDIS and gone to the Doctor's, carrying a bag. Stage directions spelled out an amusing bit of business when the Monk brushed his hands together, then brought from the bag a pair of dark goggles: "He puts these on. It is pretty obvious that he can hardly see now, and he has to pull them to one side to take from the bag a small, compact, tubular mechanism…" (Which he then pressed against the TARDIS lock.)

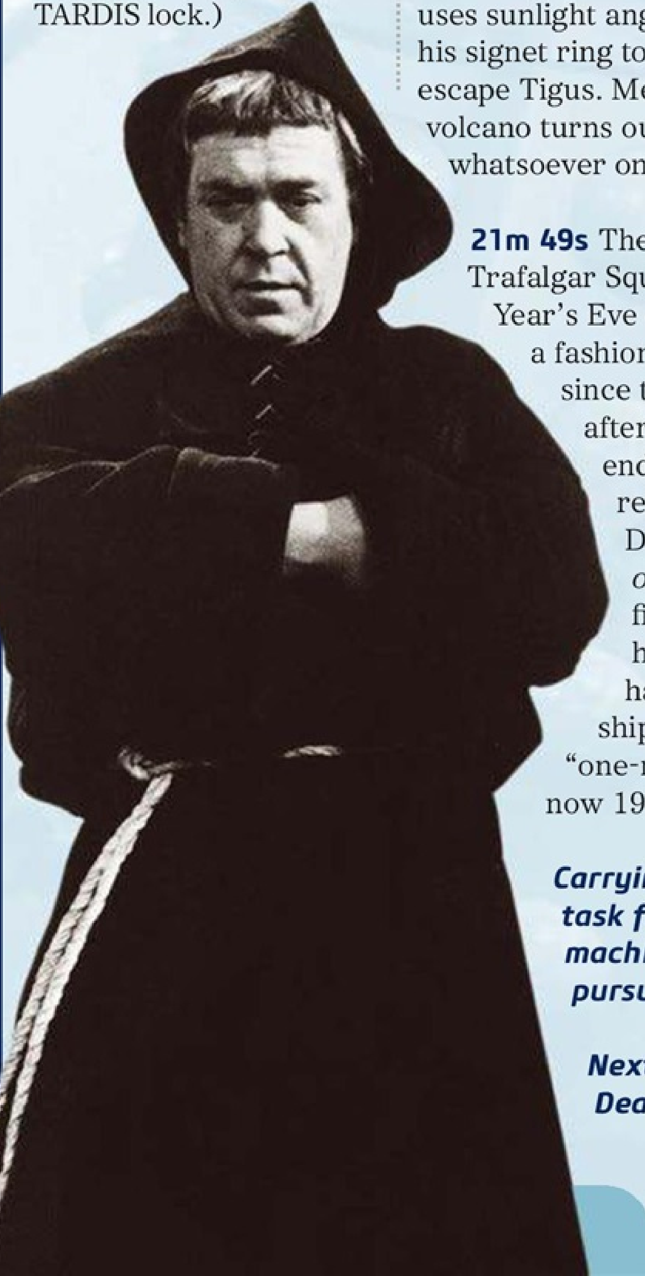
FURTHER INFO

DVD Surviving episodes and clips included in three-disc set *Lost in Time*
COMPANY BBC Worldwide **YEAR** 2004
AVAILABILITY Out now

SOUNDTRACK
COMPANY BBC Audio [CD] / Demon Records [LP]
YEAR 2019 [CD/LP]
NARRATOR Peter Purves
AVAILABILITY CD in *The Lost TV Episodes – Collection Two: 1965-66*/Out now

NOVELISATION
The Daleks' Master Plan: Part I – Mission to the Unknown/Part II – The Mutation of Time
COMPANY WH Allen & Co/Target Books
YEAR 1989
AUTHOR John Peel
AVAILABILITY Out of print

AUDIOBOOK
The Daleks' Master Plan: Part I – Mission to the Unknown/ Part II – The Mutation of Time
COMPANY BBC Worldwide
YEAR 2012
READ BY Peter Purves, Jean Marsh, Nicholas Briggs
AVAILABILITY Out now



16m 08s Having met, the Doctor and the Monk reminisce about their 1066 AD encounter – when the Doctor caused the interior of the Monk's TARDIS to be reduced to the dimensions of its sarcophagus-sized exterior. "… I finally managed to bypass the dimensional controller," explains the Monk. Originally he added: "I took the circuit of connecting beams through the visualiser, and then linked up on the dematerialising ray."

"Revenge is a strange thing, isn't it?" says the Monk. In Spooner's original, the Doctor said he thought that the Monk "might have risen above it. Ignored the temptation." I tried, replied the Monk – but: "I failed. Miserably! Oh, I know it's childish, but I do so want my own back."

18m 35s The Monk has reset the lock of the Doctor's TARDIS… but now, the Doctor uses sunlight angled through the stone of his signet ring to access his ship, so he can escape Tigus. Meaning that the eponymous volcano turns out to have had no bearing whatsoever on the plot of this episode.

21m 49s The TARDIS has landed by Trafalgar Square, where New Year's Eve crowds are celebrating in a fashion that the Doctor's not seen since the Relief of Mafeking – after the Boer War siege that ended on 17 May 1900 (also referred to by the Fourth Doctor in *The Invasion of Time*, 1978). But the fireworks and bells are heard *after* the Daleks have reported the enemy ship located in London, "one-nine-six-six" – so is it now 1967?

Carrying Chen and a Dalek task force, the Daleks' time machine dematerialises in pursuit of the Doctor…

Next Episode: Golden Death **DWM**

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BBC
DOCTOR WHO
TOM BAKER • LALLA WARD • MATTHEW WATERHOUSE • JOHN LEESON
THE FOURTH DOCTOR ADVENTURES
SERIES 9 • VOLUME 1

In 1980 *Doctor Who* got a little bit lost.

New producer John Nathan-Turner and script editor Christopher H Bidmead were determined to reposition the series, pursuing a more modern approach while phasing out much of the humour and some of the regular cast. To this end, they conceived a run of three stories in which the Doctor, Romana and K9 found themselves trapped in E-Space, an uncharted pocket universe with no obvious way out, where they found themselves saddled with Adric, a teenage genius who'd stowed away aboard the TARDIS.

Now the original cast are reunited and back in E-Space for the latest collection of *The Fourth Doctor Adventures*, comprising the four-part stories *Purgatory 12* by Marc Platt and *Chase the Night* by Jonathan Morris. Purgatory 12 is a habitable asteroid housing a gang of convicts and – thanks to its huge gravitational pull – crashed spaceships that have left everything tasting of rust. This is a moot point, as the prisoners are starting to run out of food and water. And beneath the layers of rust, there's something else that doesn't want the TARDIS crew to leave. With a bleak, desolate feel, it's the sort of storyline that might have been found in *Blake's 7* (1978-81), hinting at a direction that *Doctor Who* could easily have taken at the time.

A different fate awaits a crashed spaceship in *Chase the Night*. With the alien planet so hot as to be uninhabitable during daylight, the crew have converted their craft into a train that outruns the sun – but it's reaching the end of its usefulness. It isn't just a question of repairing, though, and the Doctor and company find themselves with serious ethical questions to ponder while trying to work out how to keep everybody one stop ahead. In contrast to the sinisterly static *Purgatory 12*, this is a story that literally doesn't stop moving, and the threat of approaching sunlight pokes through the dialogue in nail-biting style.

Both stories succeed in capturing the essence of the original E-Space stories, with their unsettling combination of civilisation, architecture and vegetation that has evolved in blissful ignorance of the rules of the 'regular' universe. Although *Full Circle* (1980), *State of Decay* (1980) and *Warriors' Gate* (1980-81) were, on face value, very distinct stories, they shared this unifying feel that made them stand apart from the rest of *Doctor Who*'s 'universe'. Both of these new audio adventures fit comfortably among them.

There's an attempt at contextualising Adric's behaviour through a character trait that was never properly explored on screen: his inability to process the death of his brother Varsh. This gives some much-needed depth and motivation to a character so widely disliked that some listeners will no doubt laugh uproariously when K9 declares Adric to have "Brain Activity: Nil." Adric (played brilliantly by Matthew Waterhouse) was so irritating at times that you wonder why the Doctor didn't just eject him from the TARDIS mid-flight.

K9 plays a much larger part in proceedings, and the four former series regulars are clearly having a tremendous time.

Highlights of this new set include K9's inadvertent wisecracks, a row over a chess set given to the Doctor by Lewis Carroll, and the inevitable entropy references that give the stories a convincing period feel. So does the incidental music, composed by Jamie Robertson. Nathan-Turner's decision in 1980 to engage members of the BBC Radiophonic Workshop to provide the music was a significant factor in the appeal of reinvented *Doctor Who*, and it's impressive to hear those sounds, styles and synths being interpreted without being directly emulated.

Due to the practicalities of shooting and John Nathan-Turner's dislike for the character, K9 had a notably reduced role in the three E-Space stories. Here, with no marshlands or Time Winds to get in the way, K9 plays a much larger part in proceedings, and the four former series regulars (Tom Baker, Lalla Ward, John Leeson and Matthew Waterhouse) are clearly having a tremendous time. They're joined by a top-drawer supporting cast including Liam Fox, Nimmy March and Jane Asher. Despite having previously appeared in *The Sarah Jane Adventures* in 2007 and Big Finish's *Torchwood* series in 2018, not to mention playing the Doctor's granddaughter in the Radio 4 play *Whatever Happened to Susan Foreman?* in 1994, Asher reveals in the accompanying interviews that she's genuinely thrilled to be doing 'proper' *Doctor Who* at last. It's Tom Baker, however, who really steals the *Behind the Scenes* feature, with a boisterous contribution that makes it clear he's thrilled to be working with his old colleagues again.

As the final regular cast members of *Doctor Who*'s original run, Sylvester McCoy and Sophie Aldred had a cordial working relationship that was reflected in their engaging on-screen chemistry as the Doctor and Ace. Unsurprisingly, the show's loyal audience took the pair to their hearts, and the actors' conflicts were with management rather than with themselves or the viewers. McCoy has famously remarked that he was usually the last person to be told anything about *Doctor Who* – and then he told Aldred.

As both confirmed audience favourites and the very last people seen before *Doctor Who* went on an extended holiday from the small screen (signing off with a fondly remembered promise that they had work to do), the Doctor and Ace have always been a popular pairing for spin-off media. The duo have been recreating their characters regularly ever since, notably in a series of Big Finish adventures that lasted much longer than their all-too-brief screen tenure. For *Dark Universe*, however, writer Guy Adams has elected to try something a little different with their familiar dynamic.

Ace is now the 40-something head of a global charity (as previously hinted at in *The Sarah Jane Adventures* in 2010), and she hasn't seen or spoken to the Doctor in some time. Rather than a hugely emotional or dramatic falling-out, the cumulative events of their time together appear to have left Dorothy McShane – as the rest of the world now knows her – with a rather sour view of her once inseparable travelling companion. (Aldred reveals in the accompanying interviews that she drew on the relationship-testing events of such works as Paul Cornell's 1992 *New Adventures* novel *Love and War* to capture the right level of jaded weariness.)

They end up having to put aside their differences, however, on discovering that the Eleven – a renegade Time Lord whose disparate regenerations (including a nice one) all exist at the same time – is attempting to →

Top: The Doctor (Tom Baker) and K9 in *Full Circle* (1980).

Above inset: Lalla Ward and John Leeson reprise their roles as Romana and K9.

Left: Lalla Ward as Romana and Matthew Waterhouse as Adric in *State of Decay* (1980).

Left: Sylvester McCoy and Sophie Aldred reunited as the Doctor and Ace in Big Finish's *Dark Universe* (2020).

Below left: Mark Bonnar plays the Eleven.

Bottom: Tom Baker as the Doctor with the Fendahl Core (Wanda Ventham) in *Image of the Fendahl* (1977).

Bottom inset: Leela (Louise Jameson) in *Image of the Fendahl.*

→ steal a particularly dangerous piece of Gallifreyan technology.

Regular Big Finish listeners will probably have already noticed that these are the events that lead into the Eighth Doctor's first encounter with the Eleven in *Doom Coalition* (2015-17). This older version of Ace also showed up battling Daleks in Big Finish's revival of *Class* in 2018, and *Dark Universe* additionally features Ollistra and Rasmus, two Time Lords who play significant roles in the epic *Ravenous* (2018-19) and the ongoing *Time War* series (2017-). This may make it sound as though *Dark Universe* is heavily steeped in Big Finish continuity and a challenge for more casual listeners; in fact, it's a terrific standalone piece and a great place to start if you're interested in pursuing any of the above titles further.

BBC
DOCTOR WHO
DARK UNIVERSE

McCoy and Aldred are on sparkling form, clearly relishing the opportunity to take a significantly different approach to characters they've played many times before. This is their first encounter with Mark Bonnar in the demanding role of the Eleven (or the Nine, or the Eight, or whoever is in control at any given point), and they prove to be a dynamic combination; hardly surprising given that the Eleven is one of Big Finish's most engaging antagonists and in many regards *Doctor Who*'s best kept secret. Due to the intensity of dialogue and interaction between the three, it's a story that demands close attention, but rewards it with a wild, unpredictable plot. As the Doctor notes, the constantly personality-swapping Eleven lacks the cold, hard logic found in the Rani and the Master; while the Eleven has plenty to say about the often morally ambiguous resolutions of the Doctor and Ace's television adventures and the gradual thawing of relations between the two old friends.

> **It's a story that demands close attention, but rewards it with a wild, unpredictable plot.**

There are also fleeting mentions for Sontarans, Drahvins and other old favourites, and an amusing choice of favourite film for Ace. Anyone who loved late-80s *Doctor Who* will be pleasantly surprised by how closely McCoy's narrated sections recall *What's Your Story?* (1988-90), the interactive children's television series he presented which, at certain points, felt like the closest we got to extra *Doctor Who.*

Back when McCoy was exhorting younger viewers to write in and suggest what should happen to intrepid teenagers Stephen and Laura, there was very little in the way of official *Doctor Who* spin-off media. Fans were grateful for what little extracurricular activity they got, even if it was just Tom Baker being a bit Doctorish in *The Book Tower* (which he hosted from 1979 to 1981). Now there's plenty of it, and the beauty of stories like *Dark Universe*, *Chase the Night* and *Purgatory 12* is that they provide an opportunity to explore what we never got to see on screen. In a sense, stories like this are *Doctor Who*'s own E-Space – a pocket universe where everything is very slightly different to what we're familiar with. **DWM**

Talking Book

Doctor Who and the Image of the Fendahl

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Read by Louise Jameson
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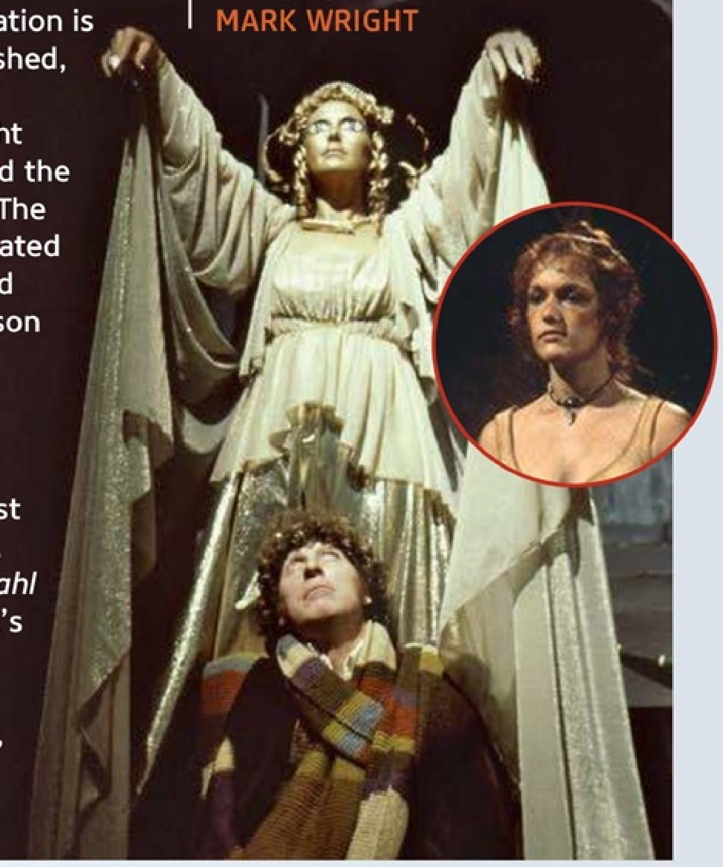
BBC
DOCTOR WHO
AND THE IMAGE OF THE FENDAHL
READ BY LOUISE JAMESON

There's a curious collision of styles in 1977's *Image of the Fendahl*, a meshing of Gothic trappings with the flavour of a contemporary horror in the Nigel Kneale mould. It's solid line-and-length *Doctor Who*, but not quite the classic it could or should have been. Similarly, Terrance Dicks' Target adaptation is far from his greatest work, but the much-missed master of the form still gives a decent – if brief – account of Chris Boucher's scripts.

At Fetch Priory, located in the vicinity of sinister woodland, scientists (of the misguided variety) use an advanced time scanner to tap into the secrets of an ancient skull. Sounds completely safe and not at all something that would awaken an ancient evil called the Fendahl that has a penchant for extinguishing all life. Good job the Doctor and Leela are nearby...

While there's an economy here that might suggest this book was dashed off in a bit of a hurry, Dicks' writing is still rich and witty, and reader Louise Jameson enjoys herself immensely. It's a good story for Leela, and Jameson recreates the essential tones of her TV alter ego as if she'd just stepped out of Television Centre. Her narration is never rushed, pitching everything just right between action and the quieter moments. The adventure is populated with clearly defined characters – Jameson has great fun with voicing local white witch Martha Tyler in particular.

Clocking in at just shy of three hours, *Image of the Fendahl* is a tidy listen that's perfect for a cold winter evening. As ever for this range, direction, sound design and music all pull a tight thread through the landscape, bringing us a step closer to having the complete *Doctor Who* novels of Terrance Dicks as top-quality audiobooks.
MARK WRIGHT



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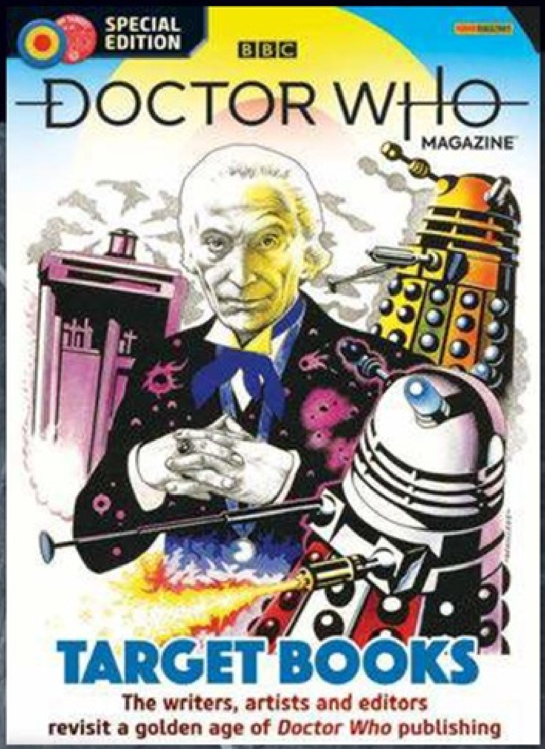
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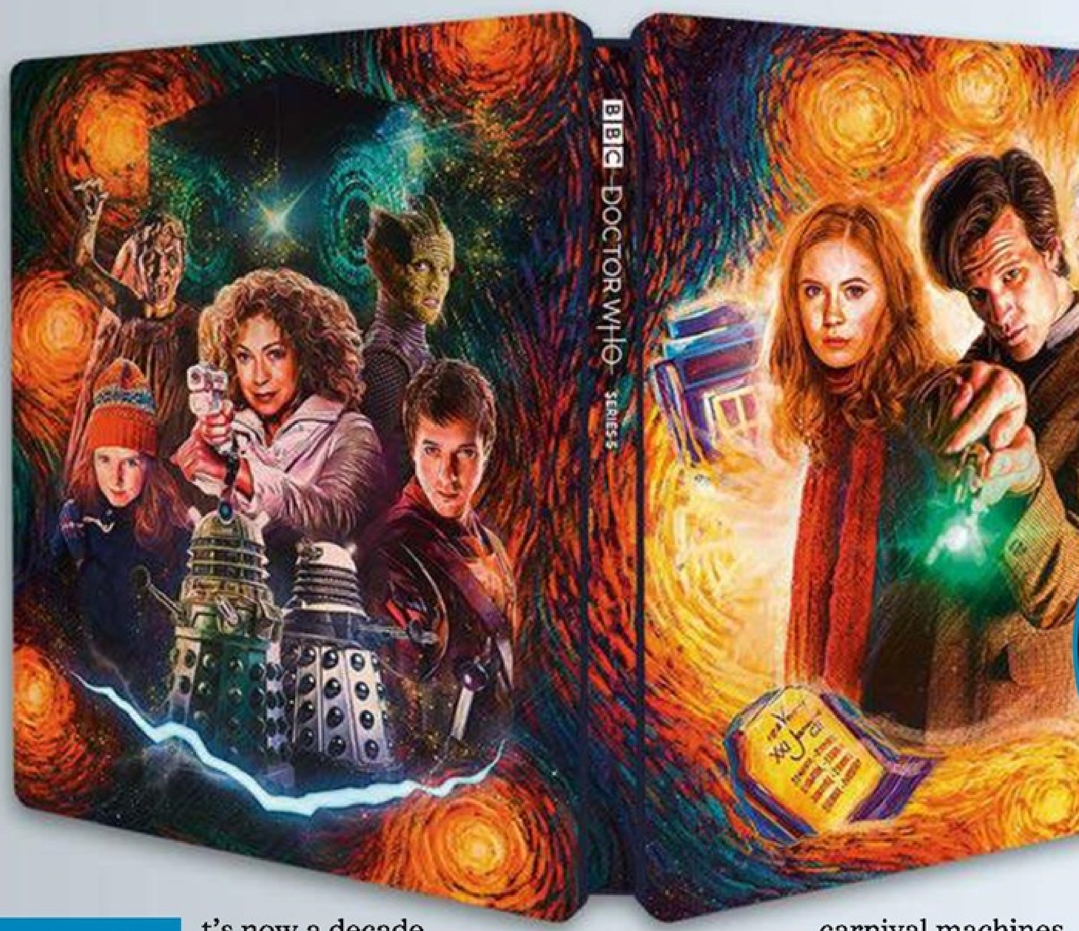
The Complete Fifth Series



Blu-ray Steelbook

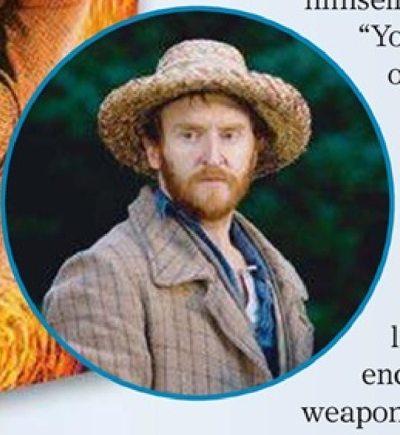
BBC Studios RRP £35.73
Featuring the Eleventh Doctor, Amy and Rory

It's now a decade since the Raggedy Doctor plummeted into Amelia Pond's life, kicking off the Time of the Eleventh, the wider Moffat era, and one of the most important transformations in *Doctor Who* history.

In Russell T Davies' *Doctor Who*, the wondrous collided with the mundane. In 2010's Series 5, from the moment a strange little girl gives him an apple, the Doctor must navigate a fairy-tale world that plays by its own rules. Gone is the kitchen-sink naturalism of the Powell Estate, replaced by the uncanny valley of Leadworth, where the duckless duck pond symbolises the triumph of narrative over reality.

The themes of childhood and play are emphasised again and again in script, story and imagery taken from folk tales, games, movies and even the Bible. The citizens of a floating London are terrorised by carnival machines. Amy and the Doctor find themselves inside a giant whale (*The Beast Below*). Liz 10 dons a Red Riding Hood-style cape, and Amy channels the same character when she wears a loose red garment to traverse an artificial forest (*Flesh and Stone*). Alien fish invaders disguise themselves as a girls' school (*The Vampires of Venice*). The Doctor provides an intriguing insight into playtime at Time Tot kindergarten by revealing both serious football skills and the ability to info-dump via headbutt (*The Lodger*). Even the Daleks are handled playfully, dressing up as soldiers and then in bright colours reminiscent of party balloons. Our heroes fight them using Spitfires in space…

Dream-logic pervades the series. Anything is possible when there's a crack in the wall of the universe itself. But the flip side of the fun is an aching darkness. Existential panic drives *Amy's Choice,* where the Doctor and his companions struggle to distinguish reality from dreams, and Rory suffers his first (seeming) death. In the form of the Dream Lord, the Doctor sneers at himself, the "intergalactic wag" – "Your friends never see you again once they've grown up."



Growing up is presented as the ultimate fear – perhaps because adults are more resistant to the power of story. And, as the Eleventh says in one of his most famous lines, "We're all stories in the end." Story is the most powerful weapon in the Doctor's armoury. Bracewell the living bomb and Nestene-Rory, created as weapons, are transformed into forces for good by the power of narrative, in the form of other people's memories.

However, not everyone can be saved. Despite Amy's optimism, the Doctor knows that he can't change the ending of Vincent Van Gogh's story (*Vincent and the Doctor*). Wisely, he doesn't probe too deeply into Vincent's mental illness. Instead, he, and the show, quietly and respectfully step away – perhaps because this is grown-up stuff, beyond his remit.

> **A highlight of the series is the chemistry between the new TARDIS trio.**

A highlight of the series is the chemistry between the new TARDIS trio, and the Blu-ray behind-the-scenes features convey the joy of three brilliant young actors having the time of their lives. Owners of previous DVD releases won't find any new extras here, but the set does include all 13 (cut-down) episodes of *Doctor Who Confidential*, several trailers, commentaries and two *Meanwhile in the TARDIS* scenes.

On the cover, the austere 'crack in time' exterior of the original steelbook has been replaced by striking artwork, bursting with colour and life, from Sophie Cowdrey. She depicts the Doctor and Amy, young Amelia, River, Rory, Alaya, Daleks, the Pandorica and a Weeping Angel, surrounded by the swirling stars of Vincent van Gogh's imagination and Amy's memory.

Despite the lack of new content, this is a beautiful set, highly desirable for completists and new fans alike. **EMMA REEVES**

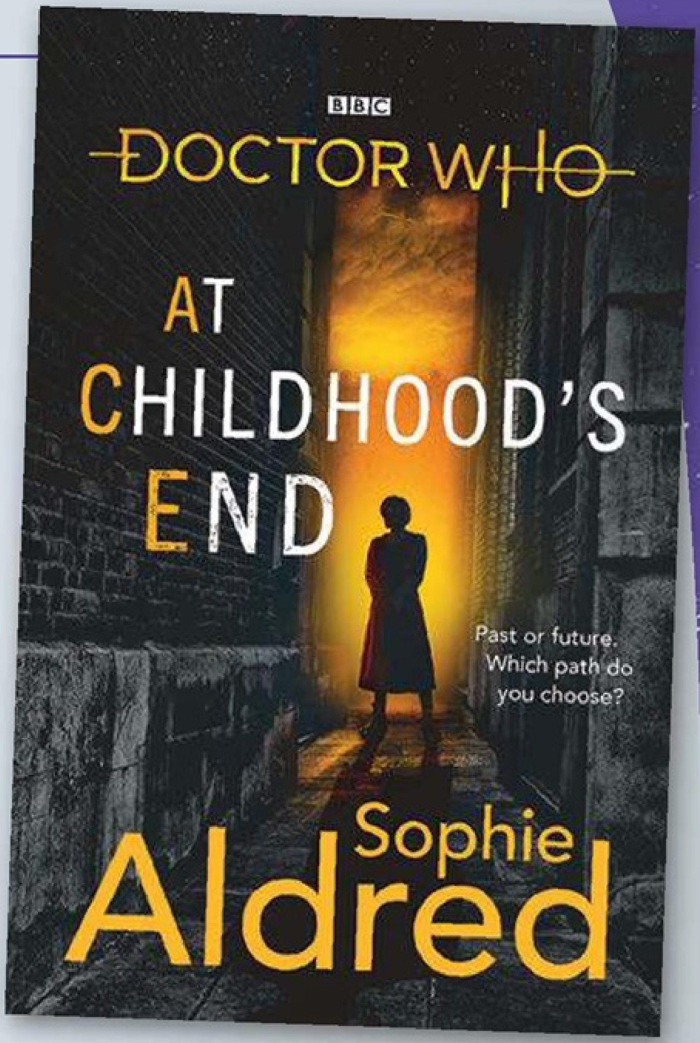
Above inset: Tony Curran as Vincent van Gogh in *Vincent and the Doctor* (2010).

Right: Amy (Karen Gillan), the Doctor (Matt Smith) and Rory (Arthur Darvill), living the dream in *Amy's Choice* (2010).

At Childhood's End

Book

BBC Books **RRP** £16.99
Written by Sophie Aldred
Featuring Ace, the Thirteenth Doctor, Graham, Ryan and Yaz



At Childhood's End reunites us with Dorothy 'Ace' McShane, 30 years since she left the Seventh Doctor (and her nickname) behind for new adventures on Earth.

The book is written by Ace herself, actress Sophie Aldred, with the help of *Doctor Who* novelists Mike Tucker and Steve Cole. Picking up a reference from a 2010 episode of *The Sarah Jane Adventures*, Dorothy is now the reclusive millionaire philanthropist behind A Charitable Earth*,* a global charity organisation aiming to improve the lives of others.

The story begins with Dorothy having nightmares that seem to be connected to the disappearance of young runaways in Perivale – the childhood home she herself time-stormed away from in the 1980s. Then images of an alien spacecraft orbiting the Moon are broadcast on national TV. It's obvious to Dorothy, if no one else, that this is linked to her nightmares, so she sets out to investigate – and in doing so she bumps into Graham, Yaz, Ryan and the Thirteenth Doctor. Working together, perhaps they can solve the mystery and save the day.

At Childhood's End begins bleakly with a young girl being abducted. That heavy atmosphere continues as we meet Dorothy again, her success tinged with melancholy regarding the past. But things pick up a third of the way in with the arrival of the Thirteenth Doctor and her 'fam'. Yaz gets some well-deserved development; she's wary of this older woman who openly admits to developing bombs in her secret batcave-laboratory-hideout. Meanwhile, Graham and Ace bonding over a pit-stop for a cuppa can't help but make you chuckle.

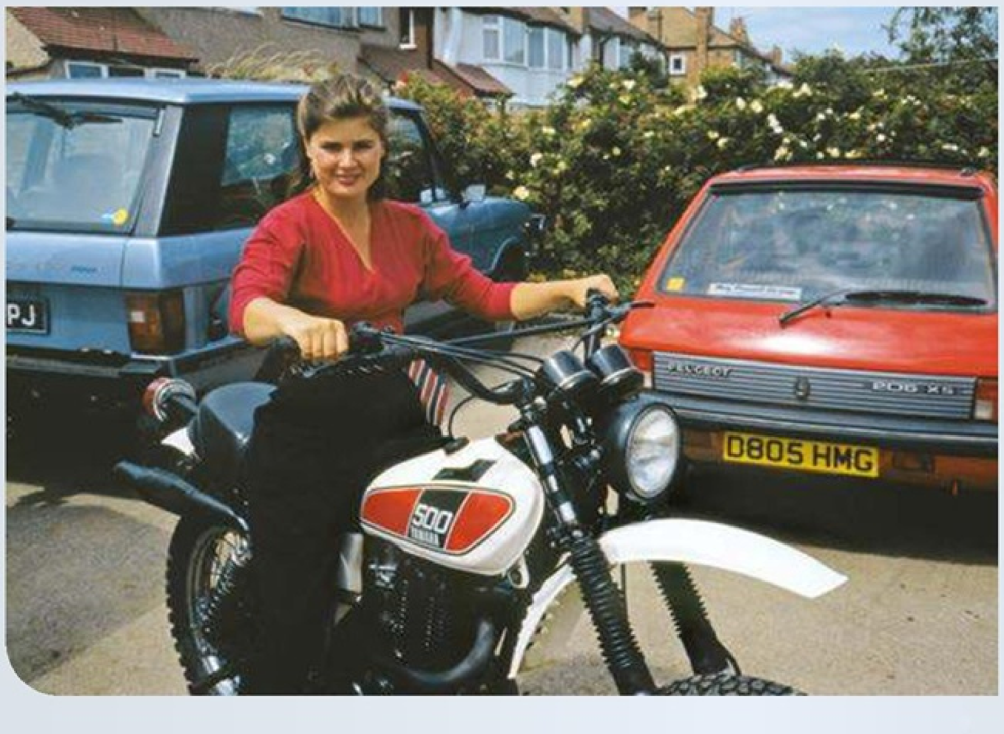
A CHARITABLE EARTH

There's a lot of exposition, particularly at the beginning, and I longed to see some of the exciting details of Dorothy's life that we're only told about. Given all the things the Seventh Doctor and Ace got up to on screen, the crises they faced, the arguments they weathered, I wasn't convinced by the circumstances that, as described here, made them go their separate ways. I wanted more from the supporting characters, too; we're told about them rather than shown who they are.

But the depiction of Dorothy herself is outstanding. Sophie's understanding of the character – from her reactions to her inimitable turn of phrase – shines through and is a delight to read. There's a telling moment when Dorothy faces her darkest hour, afraid and alone, and hums the theme from *Blue Peter* to get her through. It's a perfect break in tension and totally true to her character. Having Dorothy come face to face with the Doctor after 30 years, and in such a spectacular fashion, is another highlight and plucks at your heartstrings. After all, wouldn't *you* want incontestable proof that your old Scottish time-travelling friend has changed into a northern blonde woman? Ace fans will be grinning for days after finishing this book. But I'm envious of those who will be meeting her for the first time. Dorothy is a fiercely independent woman who can face the evils of the universe with wisecracking cheek – and a baseball bat.

SOPHIE ILES

> Sophie Aldred's understanding of the character shines through and is a delight to read.



Above inset top: Graham (Bradley Walsh), the Doctor (Jodie Whittaker), Yaz (Mandip Gill) and Ryan (Tosin Cole) in *The Battle of Ranskoor Av Kolos* (2018).

Above inset below: The logo for Ace's organisation, A Charitable Earth.

Far left: Sophie Aldred as Ace in *Survival* (1989).

Left: Ace in 2019, in the trailer for *Doctor Who: The Collection – Season 26*.

Photo © Paul Vanezis.

Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

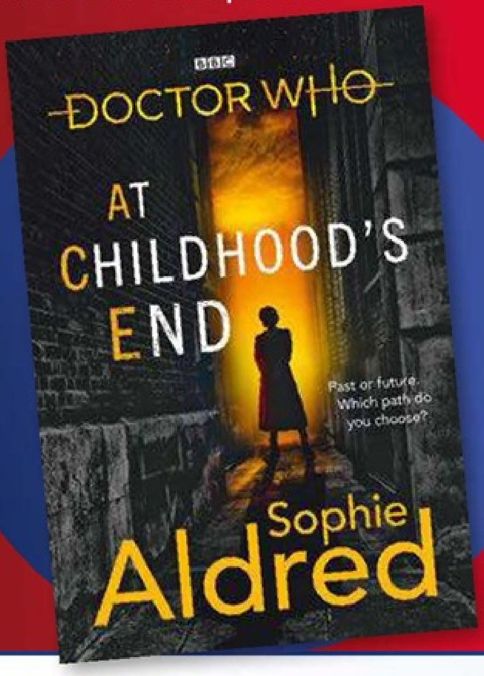
AT CHILDHOOD'S END

NOVEL

At Childhood's End is a new *Doctor Who* novel written by Sophie Aldred, who played the Seventh Doctor's companion Ace.

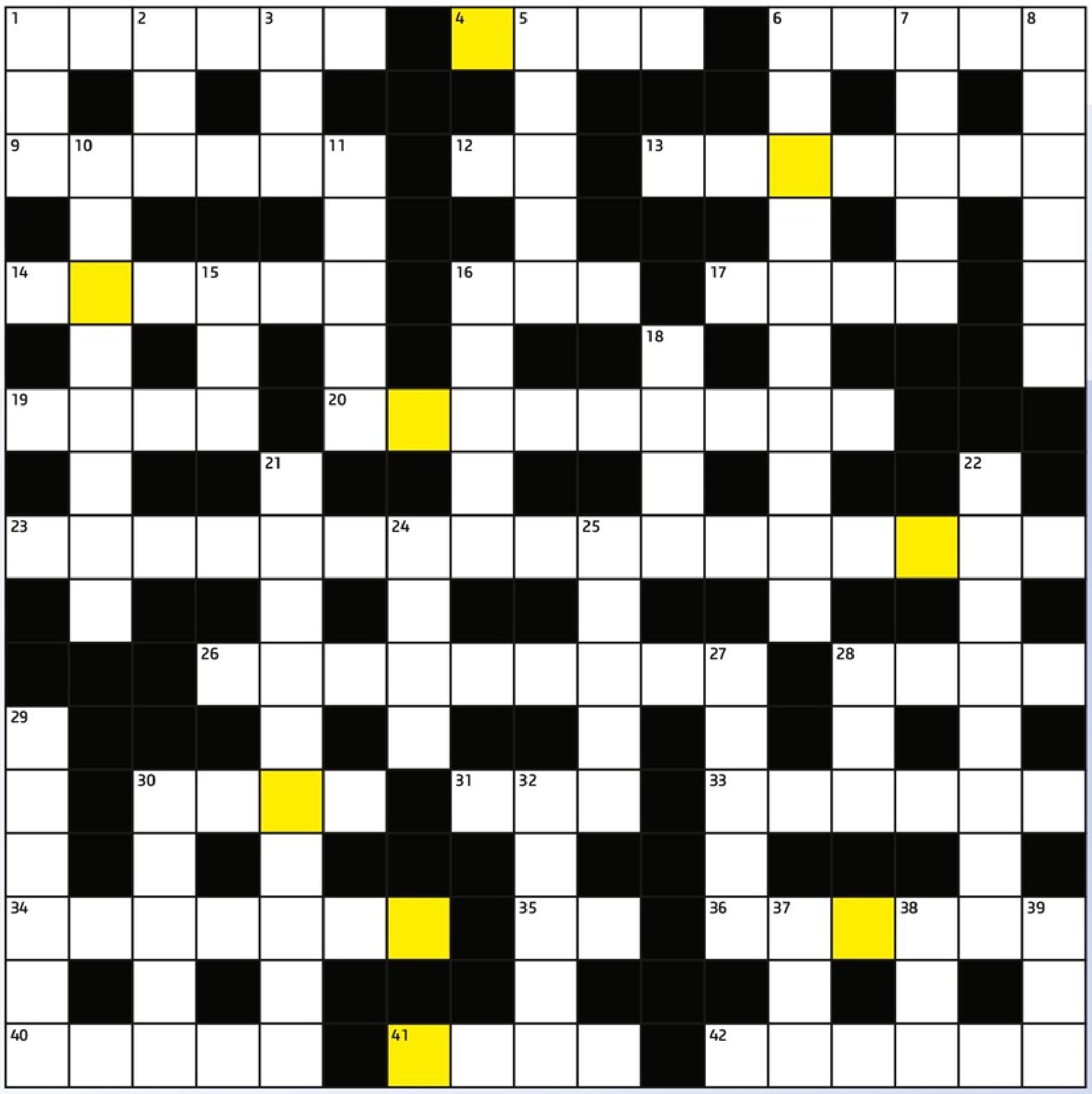
Decades after travelling with the Doctor, Ace discovers that scores of young runaways have started vanishing from the dark alleyways of London. The Doctor is investigating with Ryan, Graham and Yaz, when she is thrown together with Ace once more.

At Childhood's End is published in February, priced £16.99. **DWM** has **FIVE** copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of an alien planet.



Do you know your Vor from your Noor? Why not try this puzzle?

DWM CROSSWORD



ACROSS

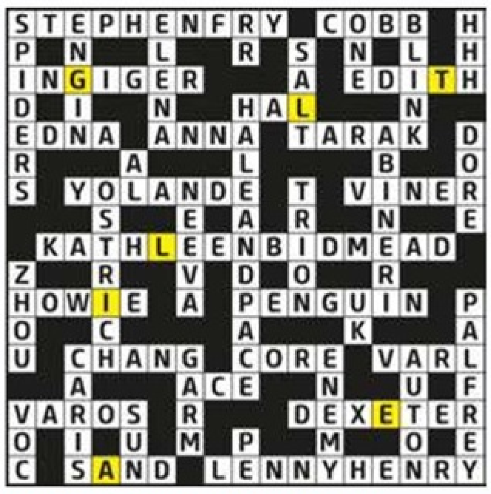
1 (and 42 Across) The founder of Vor (6,6)
4 Alias of the Master (4)
6 A Thal (5)
9 Character played by Mark Gatiss (6)
12 Type of pencil used by Chloe Webber (1,1)
13 Lovely flower according to the Seventh Doctor (7)
14 (and 30 Down) Played a mysterious woman in *The End of Time* (6,5)
16 A showrunner's initials (1,1,1)
17 A Sontaran (4)
19 ___ *the Dalek* (4)
20 MI6 gadget used by Graham (5,4)
23 Fate of the real 'O' (6,11)
26 (and 8 Down) Kembel: *The* — (9,6)
28 Creature that attacked Euro Sea Gas rigs (4)
30 He joined the Doctor on his meditation (4)
31 (and 22 Down) Abducted by the Kasaavin (3,8)
33 Vorg or Shirna (6)
34 Aztec high priest (7)
35 Traveller on the motorway on New Earth (2)
36 Companion of the Doctor (6)
40 Character played by Sonny Caldinez (5)
41 Stuart ___ – stunt arranger (4)
42 See 1 Across

DOWN

1 One took place at Devil's Hump (3)
2 What Ryan called Grace (3)
3 __ Space – pocket universe (3)
5 He alerted the Doctor to the Bells of Saint John (5)
6 Fang Rock (10)
7 The TARDIS ____ – the Doctor used it to escape the Turgids (5)
8 See 26 Across
10 City visited by the Second and Third Doctors (8)
11 What the Master told the Doctor to do in the Adelaide Gallery (5)
15 Character played by Clinton Greyn (3)
16 One of Lesterson's assistants (5)
18 Captain Sorin's home country (1,1,1,1)
21 Beatles album Yaz's dad was trying to play on his smart speaker (6,4)
22 See 31 Across
24 Brian ___ – played Kert Gantry (4)
25 Hi-fi, for example (5)
27 *The Hall of ____* (5)
28 *The __ Machines* (3)
29 Brotodac, for example (6)
30 See 14 Across
32 Former toy manufacturer (5)
37 It revived the Tenth Doctor (3)
38 Deity on Sto, presumably (3)
39 Amy Pond used to dress as one, according to Mrs Angelo (3)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: TIGELLA

THE COMPLETE FIFTH SERIES STEELBOOK BLU-RAY

Series 5 of *Doctor Who*, starring Matt Smith as the Eleventh Doctor and Karen Gillan as Amy Pond, is the latest box set to be released as a Steelbook Blu-ray. The Steelbook, which features new and exclusive artwork by Sophie Cowdrey, comprises the following 13 episodes from 2010: *The Eleventh Hour*, *The Beast Below*, *Victory of the Daleks*, *The Time of Angels/Flesh and Stone*, *The Vampires of Venice*, *Amy's Choice*, *The Hungry Earth/Cold Blood*, *Vincent and the Doctor*, *The Lodger* and *The Pandorica Opens/The Big Bang*.

Bonus features include two *Meanwhile in the TARDIS* additional scenes, four instalments of *The Monster Files*, a three-part video diary, 13 *Doctor Who Confidential Cut-Downs*, six in-vision commentaries, outtakes, teasers and trailers.

The Complete Fifth Series Steelbook is available from Monday 10 February, RRP £35.73. We've got **FIVE** copies to give away. To be in with a chance of winning one, correctly answer the following question:

Amy's boyfriend makes his first appearance in *The Eleventh Hour*. What is his name?
A Mickey Smith **B** Rory Williams **C** Danny Pink

PARADISE LOST TALKING BOOK

BBC
DOCTOR WHO
PARADISE LOST
DARREN JONES

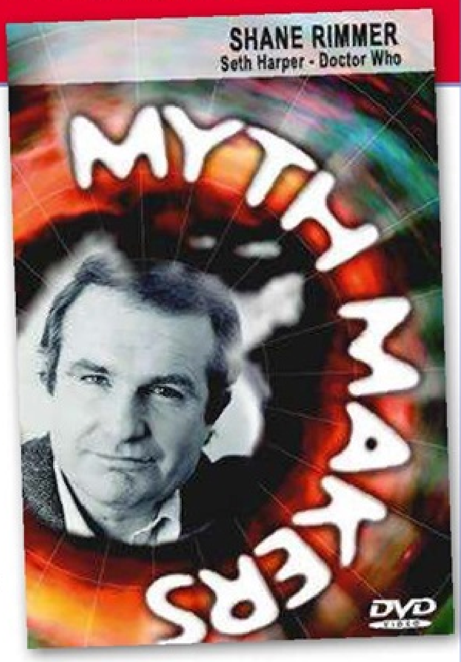
Paradise Lost is BBC Audio's latest *Doctor Who* adventure. Featuring the Eleventh Doctor and Clara, it's written by Darren Jones and read by Jacob Dudman.

When the TARDIS lands on the strange planet of Foss, the spindly, insect-like Fossians are suspicious of the Doctor and Clara, believing them to be on the side of the large, spider-like Drak-Arzin. But when the travellers meet the Drak-Arzin they discover that Foss is far more than a planet: it is, in fact, a giant life form, nearing the end of its life span. But what secret lies at the heart of the Fossians' mine? With the help of a young Fossian named Anura, the Doctor and Clara must try to mediate between Foss and its two warring peoples...

Paradise Lost is available now, priced £9 to download or £10.99 on CD. Thanks to BBC Audio we've got **FIVE** copies to give away. For an opportunity to win one of these prizes, just answer the following question – correctly, of course!

Who played the Chief Caretaker in the 1987 TV story *Paradise Towers*?
A Paul Eddington **B** Richard Briers **C** Felicity Kendal

MYTH MAKERS: SHANE RIMMER DVD



The latest subject of Reeltime Pictures' *Myth Makers* series is Shane Rimmer, who played Seth Harper in the 1966 *Doctor Who* serial *The Gunfighters.*

Shane was a Canadian actor but much of his career was spent in the UK. He was best-known for voicing the character of Scott Tracy in Gerry Anderson's *Thunderbirds*, and worked on numerous other Anderson productions. His big-screen appearances include *Dr Strangelove*, *Star Wars* and the James Bond film *The Spy Who Loved Me.*

Shane Rimmer's *Myth Makers* interview was conducted by Robert Dick and recorded at the Capitol 3 convention in 2018. The release includes an introduction from Reeltime producer Keith Barnfather. It's available from 1 March priced £10 on DVD, £6 to download or £3 to stream. We've got **FIVE** copies to give away to lucky readers. Fancy winning one? Just answer this question correctly:

In *The Gunfighters*, by what nickname is Seth Harper sometimes known?
A Snake-eyes **B** Blue-eyes **C** Dead-eye

THE PSYCHIC CIRCUS AUDIO DRAMA

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA
STARRING SYLVESTER McCOY
THE PSYCHIC CIRCUS
BY STEPHEN WYATT

New from Big Finish is *The Psychic Circus* by Stephen Wyatt, a full-cast audio drama starring Sylvester McCoy as the Doctor, James Dreyfus as the Master, Ian Reddington as the Chief Clown and Chris Jury as Kingpin.

When a junk-mail robot invades the TARDIS, the Doctor is led down an unnervingly familiar path. Meanwhile, space beatniks Kingpin and Juniper Berry just want to hitch rides and busk – until a greater purpose calls.

The Doctor's past and Kingpin's future are entangled by malevolent forces. The Psychic Circus is just beginning: it may lack clowns, but it already has a Master...

The Psychic Circus is available from *bigfinish.com* priced £14.99 on CD and £12.99 to download. We've got **FIVE** copies of the CD to give away to lucky readers. To have a go at winning one of them, answer this question correctly:

What was the name of the 1988-89 TV story in which the Psychic Circus first appeared?
A *The Greatest Show on Earth*
B *The Greatest Show in the Galaxy*
C *The Greatest Show in the Universe*

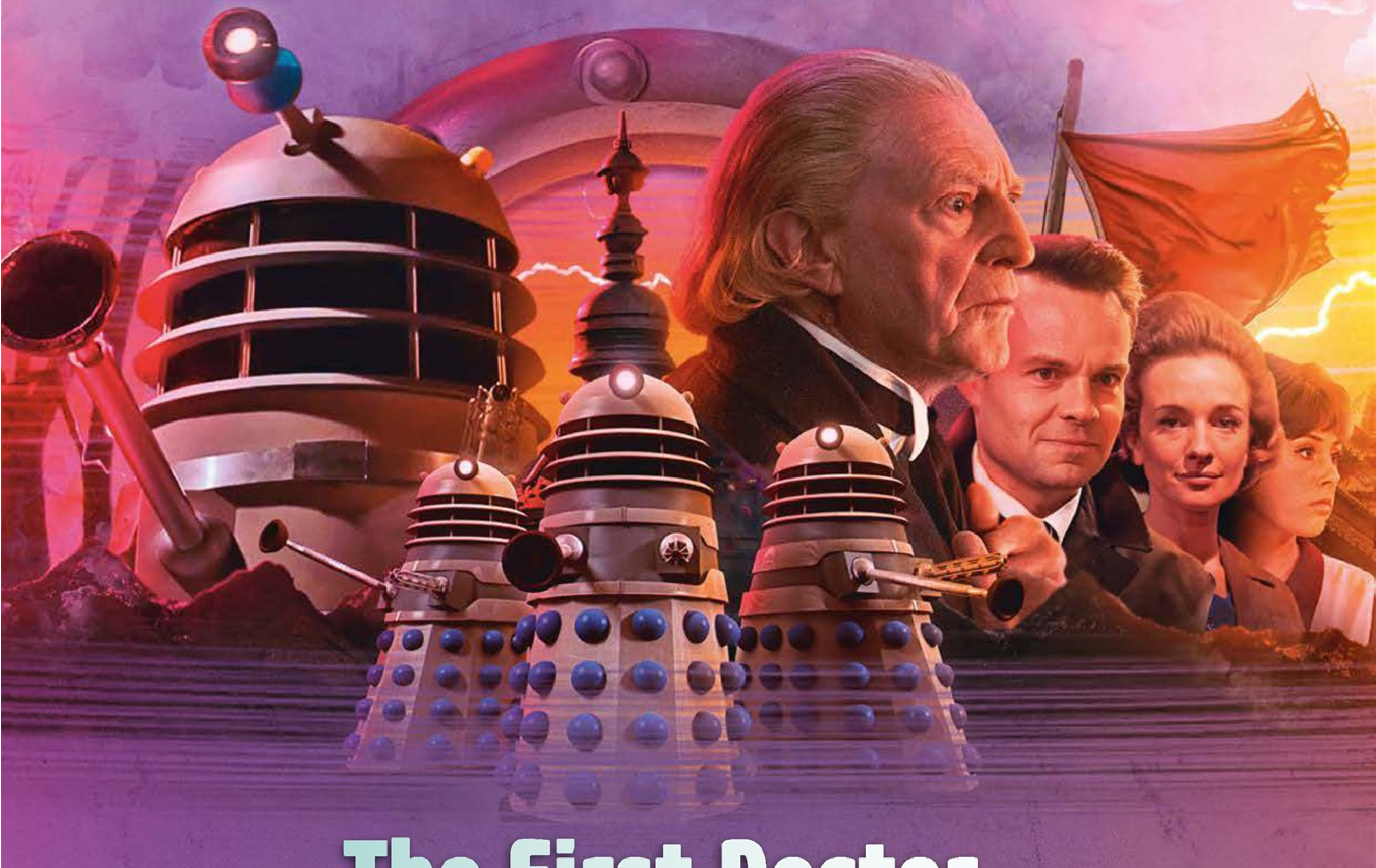
TERMS AND CONDITIONS The competitions open on Thursday 6 February 2020 and close at 23.59 on Wednesday 4 March 2020. One entry per person. The competitions are not open to employees of DOCTOR WHO MAGAZINE or anyone else connected with DWM, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. DWM will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit https://www.bbc.com/editorialguidelines/guidance/code-of-conduct

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

Previews by **DAN TOSTEVIN**

AUDIO DRAMA



The First Doctor Adventures: Volume Four

BIG FINISH
RRP £24.99 (CD), £19.99 (download)
RELEASED March

Written by **Jonathan Barnes, Andrew Smith**

STARRING
The Doctor **David Bradley**
Susan **Claudia Grant**
Barbara Wright **Jemma Powell**
Ian Chesterton **Jamie Glover**
The Daleks **Nicholas Briggs**

If you think the Daleks' second appearance in *Doctor Who* was also the second time they faced the Doctor, think again.

The latest volume of *The First Doctor Adventures* opens with *Return to Skaro*, which sends the original TARDIS team back to the planet of the Daleks between their original visit (1963-64's *The Mutants*, aka *The Daleks*) and their on-screen rematch (1964's *The Dalek Invasion of Earth*).

"The brief was simply the idea that the TARDIS crew are trying to get back to London, 1963, using the fast return switch," explains writer Andrew Smith. "They're wary of doing this, because the fast return switch caused them a lot of trouble in [the 1964 episode] *The Edge of Destruction*! But of course, they know what caused that, so they give it another go, and they do go back along their travel route – but they finish up on Skaro.

"Within that, what I had to do was basically explain how the Daleks came back," he continues. "We've got their first story, where the Daleks are ostensibly wiped out. But in their second story, they were there in numbers, having invaded the Earth. So this story of mine was an opportunity to fill that gap, and provide an explanation for why there are still Daleks around."

It was decided that *Return to Skaro* would not feature or foreshadow any Dalek mythology from later stories (a single mention of Varga plants excepted), so *The Mutants* was Andrew's only point of reference.

"I went to rewatch it, after having thought, 'Do I really need to do that? I know it so well!'" he recalls. "I did the usual thing – went through it and took notes as I went. And from this serial that I knew so well, I ended up with ten pages of notes! It was just little turns of phrase, and things like what underground level of the Dalek city the control room was on. I also wanted to get the geography right, like where the Lake of Mutations is, and how long it took Barbara and Ian and their group to get round the Lake of Mutations to the city.

"I had all these references to things like vibroscopes, the Dalek CCTV, rangerscopes... There was a lot of Dalek tech and terminology that was used in that serial and never used again, but was obviously part of the set-up in the city, [some of] which I incorporated into the story. If people know the original serial, they'll pick up on it, but if not, it'll just be a piece of tech – they won't feel they're missing out on anything."

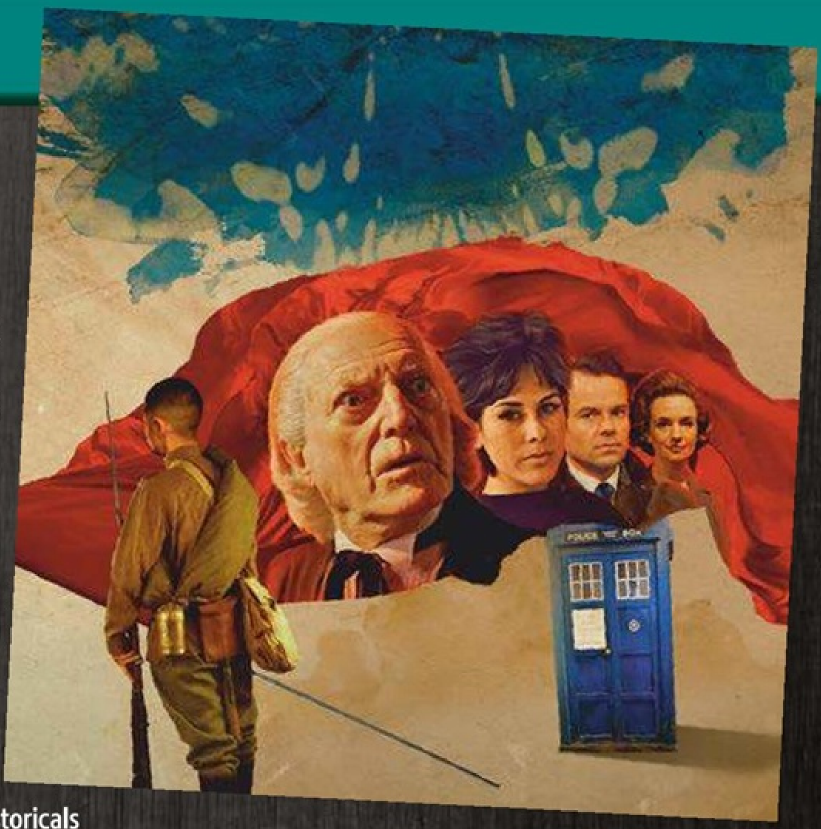
> **"The original Dalek city has been left to gather dust and cobwebs." ANDREW SMITH**

Familiar though the setting is, the time travellers discover that there have been some changes since their previous visit. "It's a few decades on," says Andrew. "Alydon and Dyoni, who were the Thal leaders when they left, are gone, so their descendants are now running the show on the Thal side. When the crew return, the first thing they notice is that it's Skaro, but it must be some time later because there's vegetation. The original Dalek city has been left to gather dust and cobwebs, and the Thals have actually built their own city on kind of a Dalek model. That was actually taken from some of the closing lines in that first serial. At the end of the battle, Barbara suggests to Alydon that the Thals could use Dalek technology – they could exploit it for their own purposes, and build their own city. That was already what I'd planned, but it was nice to revisit the serial and find that line there, and get that connection back to the original.

"One thing I *wasn't* able to do was have the Daleks saying 'exterminate', because they didn't say it during that serial," he adds. "I think the first use of it is by the Black Dalek in *The Dalek Invasion of Earth*. In the first serial, they talk about exterminating and extermination: there's an order from one of the Daleks that when the prisoners are found they're to be exterminated, and the Daleks say to the Doctor that their aim is the extermination of the Thal race. So it's incorporated into language, but not as a battle cry.

"That's part of the vibe of *The First Doctor Adventures*. We want something that is of that time; something you can imagine being recorded multi-camera in black-and-white at Lime Grove, with the turn of phrase and dialogue that would fit the period as well."

Tsar Wars



Alongside *Return to Skaro*, Volume Four of *The First Doctor Adventures* features a historical story written by Jonathan Barnes. *Last of the Romanovs* is set in Russia in 1918, following the abdication of Tsar Nicholas II.

"It's a period I've always been fascinated by," says Jonathan. "I'm always interested in the point at which the end of the 19th century crashes into the 20th, and this is part of that. It's the old order literally dying as the 20th century takes over. I'm fascinated by the human tragedy of it, as well. Given the challenge is to be as authentic as possible to the way they would have done it on television, that's the element I can imagine a mid-1960s team focusing on."

Jonathan revisited other First Doctor historicals to nail down the tone. "I was thinking maybe somewhere between [1964's] *The Aztecs* and something like [1966's] *The Massacre of St Bartholomew's Eve* – this falls between the two different approaches," he explains. "It's such a horrible, bleak human event, I think it's the sort of thing *Doctor Who* would only touch if it was done in that very straight, historical way. I think there'd be something very crass about having a Douglas Adams-era, Tom Baker take on it, with aliens in the story as well.

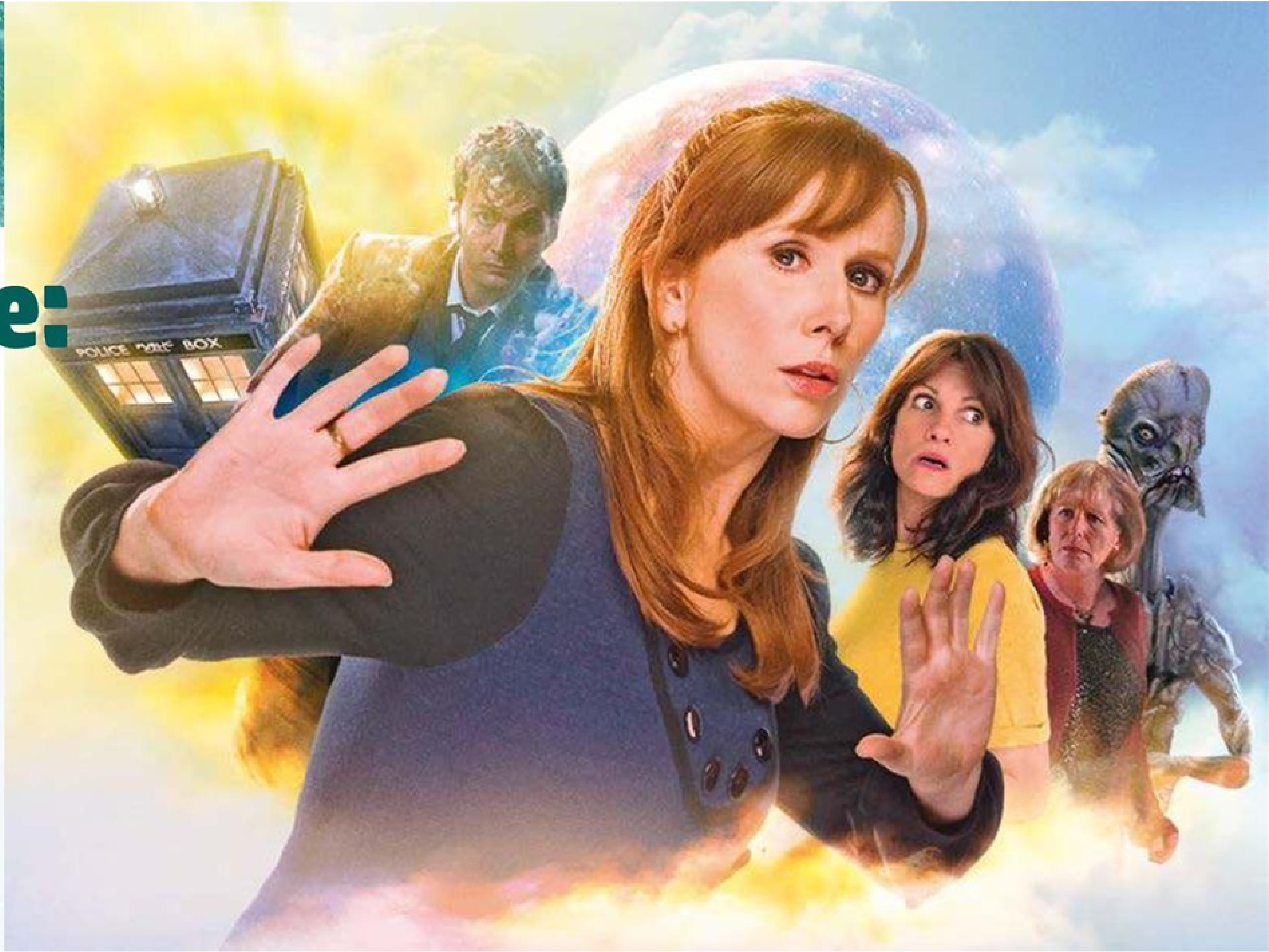
"I think it's the most downbeat *Doctor Who*-related project I've ever written," he says. "But certainly at the time, it's a children's TV show, and they wouldn't have made the horror explicit. So it's there, but it never placed in the foreground."

Above right: Tom Webster's cover art for *Last of the Romanovs.*

Above inset: Alydon (John Lee) and Dyoni (Virginia Wetherell) in *The Mutants* (aka *The Daleks*, 1963-64).

Right: David Bradley, Claudia Grant and Jamie Glover.

Donna Noble: Kidnapped!



Over the last few years, several of the Tenth Doctor's friends have been given audio spin-offs exploring their lives without the Doctor, from Rose Tyler to Lady Christina – and now it's Donna Noble's turn. But because Donna's time in the TARDIS ended with her memories being wiped, *Kidnapped!* takes place within, rather than beyond, the 2008 TV series.

"We're after *Forest of the Dead*, when Donna has gone through being stuck in the computer-generated world of the Library, and the whole trauma of being given a family and then having it ripped away," explains script editor Matt Fitton. "On TV, the next story after that is *Midnight*, when we see she's chilling on holiday. I thought, 'Between those two stories, we could have her wanting to go home and have some time out for a little while, just to collect herself together again.'

"So that's the idea: Donna wants to go back and see her family. But then she comes across some alien activity, during which she and her friend get kidnapped by the aliens, along with the TARDIS. She has to bluff her way out of it, saying that she can fly the TARDIS, basically taking on the role of the Doctor while he's missing in action."

There are guest appearances from David Tennant as the Doctor and Jacqueline King as Donna's mum, Sylvia, while Niky Wardley joins Catherine Tate throughout as Donna's friend (and fellow kidnap victim) Nat. "The idea was that Donna would have a companion of her own," says Matt. "It was always planned to use Niky because she and Catherine are a comedy team and have worked together for years and years, so they knew each other well and would have a good time."

> "Donna takes on the role of the Doctor while he's missing in action." **MATT FITTON**

Their adventure spans four stories: *Out of This World*, *Spinvasion*, *The Sorcerer of Albion* and *The Chiswick Cuckoos*. "Jac Rayner has written the first one, which is Donna at home with Sylvia, trying to adjust and trying to cope," says Matt. "Sylvia sets her up on a speed-dating night, and invites one of her old schoolfriends, Nat. She's everything that Donna hasn't achieved and Sylvia wants Donna to be: her career is successful, she's got a husband, she travels the world as a high-powered businesswoman... So she's hoping that by putting her together with Donna, a bit of that will rub off on her. But in the process, they find that there are strange abductions going on, and by the end of that first story Donna and Nat have been kidnapped by these aliens called the Collectors.

"The second story is by John Dorney," Matt continues. "They try to fiddle with the TARDIS and Donna sets it in flight, so they go off to a far-flung alien world where a PR company is running an invasion. They end up back on Earth, but in the Dark Ages, for the third story, which is by James Goss. Donna is mistaken for the sorcerer Merlin when she steps out of the TARDIS! And then in the final story, which is my one, they finally make it home again and Donna finds out that she's been replaced by a more perfect version of herself.

"In a way, [the series] adds to the pathos and tragedy of Donna losing her memories," he concludes. "These are even more instances where she proves herself and shows how much travelling with the Doctor has made her find her true vocation. So yes, we're kind of slotting in between adventures, but it also adds to the tragedy of everything we know is to come at the end of the TV series."

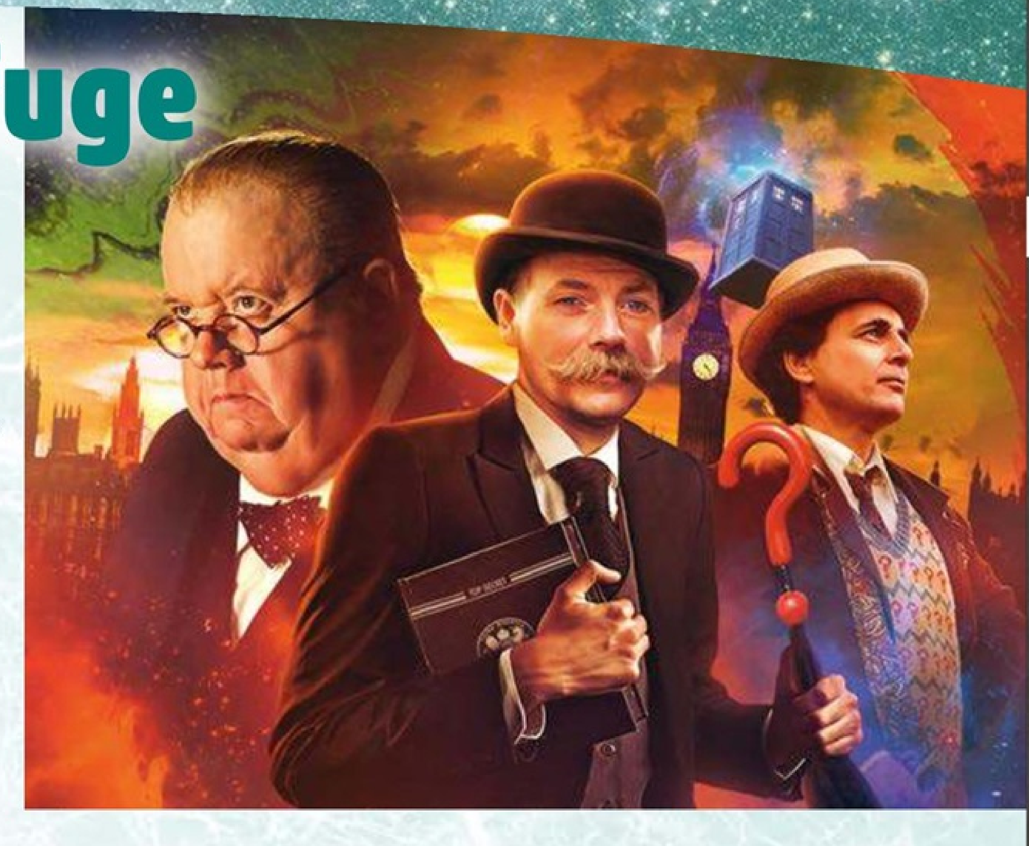
BIG FINISH
RRP £24.99 (CD), £19.99 (download)
RELEASED March

Written by **John Dorney, Matt Fitton, James Goss, Jacqueline Rayner**

STARRING
Donna Noble **Catherine Tate**
Sylvia Noble **Jacqueline King**
Garrison **Sebastian Armesto**
Ganthak **Timothy Bentinck**
Marge **Isla Blair**
Parsnip **Phil Cornwell**
Adrian **Anthony Howell**
Josh Carter **James Joyce**
Coleridge **Nisha Nayar**
Parval **David Schofield**
Dennis **Dan Starkey**
Natalie **Niky Wardley**
Vivien **Lydia West**

Top: Catherine Tate as Donna in the cover art for *Donna Noble: Kidnapped!*
Right: Cast members Niky Wardley, Isla Blair, Jacqueline King and Sebastian Armesto.

Subterfuge



BIG FINISH
RRP £24.99 (CD), £19.99 (download)
RELEASED March

Written by **Helen Goldwyn**

The Doctor **Sylvester McCoy**
Winston Churchill **Ian McNeice**
The Meddling Monk **Rufus Hound**
Lesley Kulcade **Brian Capron**
Alicia Dowan **Mimi Ndiweni**
Edward Dowan **Philip Labey**
Policeman/Mugger/Broadcaster/System **Jonathan Forbes**
Secretary 2/Landlord/Borstal Boy/Driver **James Joyce**

"Of all the scripts that I've written, this one gave me such a headache!" says Helen Goldwyn, laughing. "I had yellow Post-it notes all over the walls, and I would sit for hours on end with my fingers on my temples thinking, 'Hang on. Who knows what, and who could have told them that? Who's seen that person in order to have that bit of evidence?' It really fried my brain!"

The aptly titled *Subterfuge* revolves around the 1945 general election, in which the incumbent Prime Minister, Winston Churchill, was defeated. Helen was asked to involve the Seventh Doctor and one of his Time Lord adversaries, the Meddling Monk, in the real history.

"It was quite a challenging set of parameters," she says. "To be given those guidelines really entailed a huge amount of research, and getting my head around how to make all of those characters lead characters."

Helen had written a historical *Doctor Who* script before – the Fourth Doctor story *The Primeval Design*, featuring palaeontologist Mary Anning and due for release in 2021. But *Subterfuge* was a different sort of challenge. "I chose that character and I researched her, and it was down to me how I wanted to use that," she says of Anning. "But [with this], I had been given a parameter whereby the Meddling Monk was trying to get Churchill to win the general election – so changing British history. That meant I had to read up about politics and the general election, and what it would mean politically for Churchill to be in power rather than Clement Attlee. So there was a lot of in-depth thinking about all of that."

To keep history intact, the Doctor must ensure that Churchill – usually his friend and ally – loses the election. And that dynamic isn't the only complication in *Subterfuge*'s take on the Prime Minister...

"I quite deliberately set out to give him slightly more edge," says Helen. "I just thought, having read up on the man himself, of course he wasn't perfect, of course he was flawed. He probably wouldn't have been the right leader at any other period of British history – he just happened to have the right qualities for wartime – and that's why he didn't win the general election. He didn't have the vision that Clement Attlee had for all sections of society. And he was sexist, from the research that I've done. He was very typical of his time: he considered women to be better suited to the home than to anything else. So I wanted little moments of that to creep in, to show that he is a flawed hero."

The story begins with the Monk posing as political analyst Simon Saunders. "His status is very high, in his mind, so to have to play a slightly submissive role to Churchill, there's always tension there," says Helen. "He doesn't want to be in any submissive role with anyone, so having to role-play as his advisor doesn't sit comfortably with him at all. There are times where he very clearly shows that he thinks he's superior to everybody else, and I think that's where some of the fun comes from."

Helen hopes listeners will work hard to solve the story's puzzles and appreciate its historical detail. "It's almost like a detective story, and I want people to be gleefully surprised at points," she says. "I know that there are people out there who love the history of it and who will be knowledgeable about it, and I want them to feel that their passion for that side of it will be respected. That really matters to me." **DWM**

Top: Churchill (Ian McNeice), the Monk (Rufus Hound) and the Doctor (Sylvester McCoy) feature in the cover art for *Subterfuge*.
Right: Sylvester and Ian in the studio.

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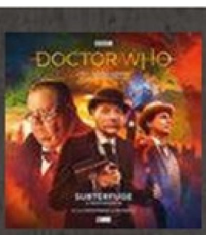

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THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#28: Harry Sullivan

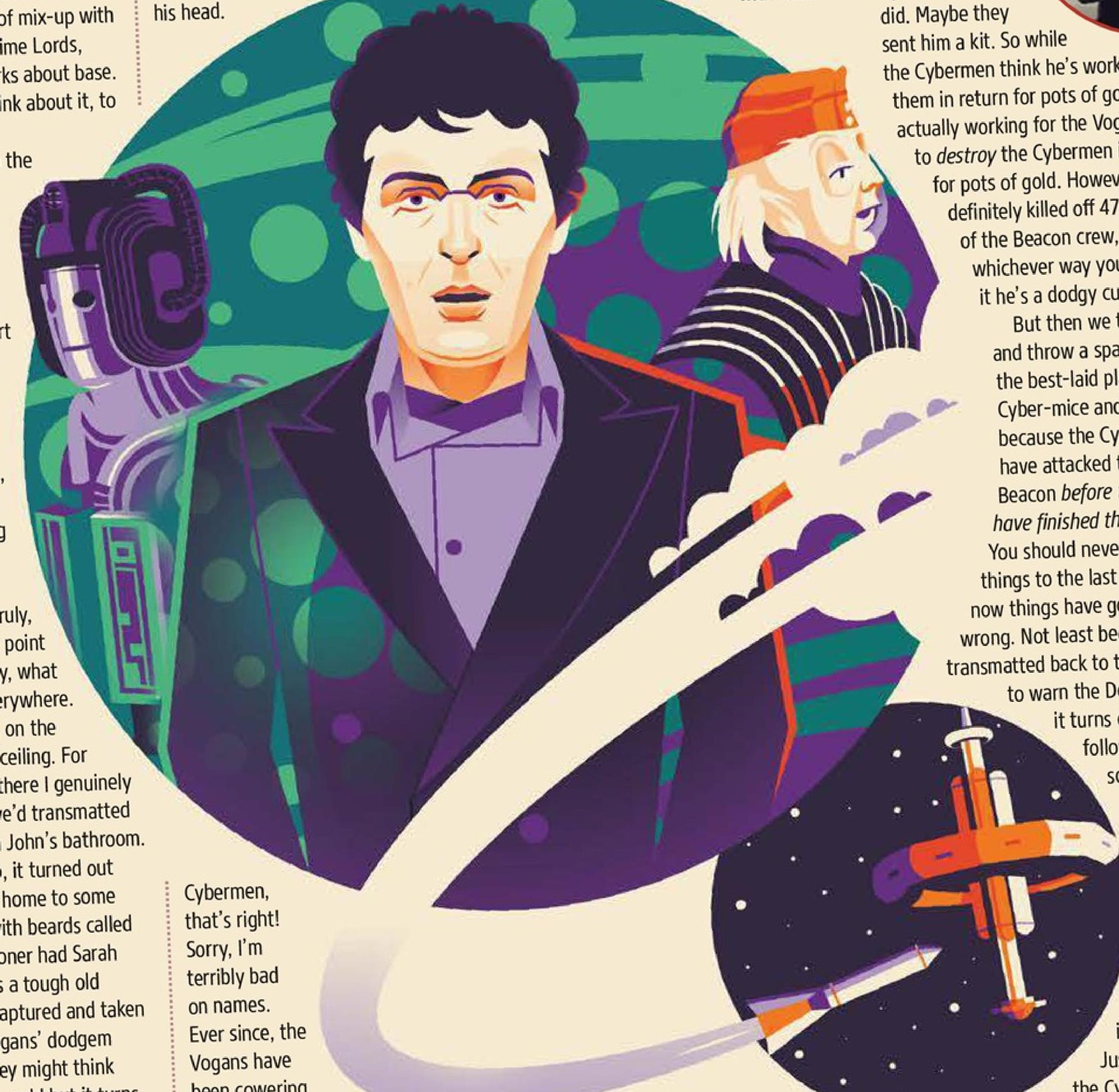
Revenge of the Cybermen
(1975)

Ah, there you are, old thing. You're probably wondering what's been going on. All a bit involved – double-crossings, secret alliances and whatnot. It all began when we returned to the Ark, except we arrived before we left, when the Ark wasn't the Ark, it was a base called Nerva Beacon. Some sort of mix-up with the Doctor's people, the Time Lords, getting the whole thing arks about base. Makes my head spin to think about it, to be honest.

Anyway, the people on the base were in a jolly bad way, lots of dead chaps lying about the place. At first I thought it was a virus, but in fact it was a poison injected by a sort of robot armadillo called a Cybermat. Poor old Sarah got herself poisoned, so the Doctor, being a first-class boffin, cooked up a scheme to cure her by transmatting her down to a nearby planet called Voga, accompanied by yours truly, because she was on the point of popping off. And I say, what a place it was! Gold everywhere. Gold on the floor, on the walls, on the ceiling. For a moment there I genuinely thought we'd transmatted into Elton John's bathroom.

But no, it turned out Voga was home to some old chaps with beards called Vogans. No sooner had Sarah fully recovered – she's a tough old bird – than we were captured and taken away in one of the Vogans' dodgem cars. I was worried they might think we were stealing their gold but it turns out it was all much more complicated than that. You see, we escaped, only to be captured by a *second* bunch of Vogans who were having some sort of contretemps with the *first* bunch of Vogans. All very confusing to an outsider. One Vogan looks pretty much like another; they all look like Private Godfrey from *Dad's Army*.

Now, let me see. These people, the Vogans, had had some sort of space war with these silver robots. Handles for ears, carry around concertinas, sound almost exactly like Cary Grant with a bucket on his head.



Cybermen, that's right! Sorry, I'm terribly bad on names. Ever since, the Vogans have been cowering like worms in fear of the Cybermen, and some of them – the bunch led by a pushy fellow called Vorus – thought, "Hang on, let's take revenge on the Cybermen instead." While others, led by a fellow called Tyrum with an enormous beard, thought that cowering like worms had served them pretty well over the years and was the way to go.

Now Vorus, without the knowledge of Tyrum, had made contact with this shifty exographer chap called Kellman on board the Nerva Beacon, offering him pots of gold if he helped out with their revenge plot. Their scheme was for Kellman to contact the Cybermen and give them the location of Voga, so they would decide to attack it. Blow it up with their Cyber-bombs. But because gold is lethal to them, they'd need some humans to carry the Cyber-bombs down to Voga, so they'd need to invade the Nerva Beacon first. But, and here's the clever part – while they were in the Beacon, they would be sitting ducks and the Vogans would be able to destroy it with a rocket.

But for the Cybermen to invade the Beacon, that meant getting rid of most of the crew, using the robot armadillo controlled by Kellman, leaving only four chaps alive to deliver the Cyber-bombs. Don't ask me where he got the Cybermat, he just did. Maybe they sent him a kit. So while the Cybermen think he's working for them in return for pots of gold, he's actually working for the Vogans to *destroy* the Cybermen in return for pots of gold. However, he definitely killed off 47 members of the Beacon crew, so whichever way you look at it he's a dodgy customer.

But then we turn up and throw a spanner in the best-laid plans of Cyber-mice and Cybermen, because the Cybermen have attacked the Nerva Beacon *before the Vogans have finished their rocket!* You should never leave things to the last minute! So now things have gone a bit wrong. Not least because Sarah transmatted back to the Beacon to warn the Doctor, when it turns out that he'd followed us down, so now he's had to pop back to the Beacon to save Sarah before Vorus launches his rocket, which is now finished. Just in time, as the Cybermen have decided to destroy Voga by crashing the Beacon into it, which rather makes you wonder why they didn't just do that in the first place.

There, I think that's everything. I'll tell you one thing – life with the Doctor is never simple!

As told to Jonathan Morris

ILLUSTRATION BY BEN MORRIS

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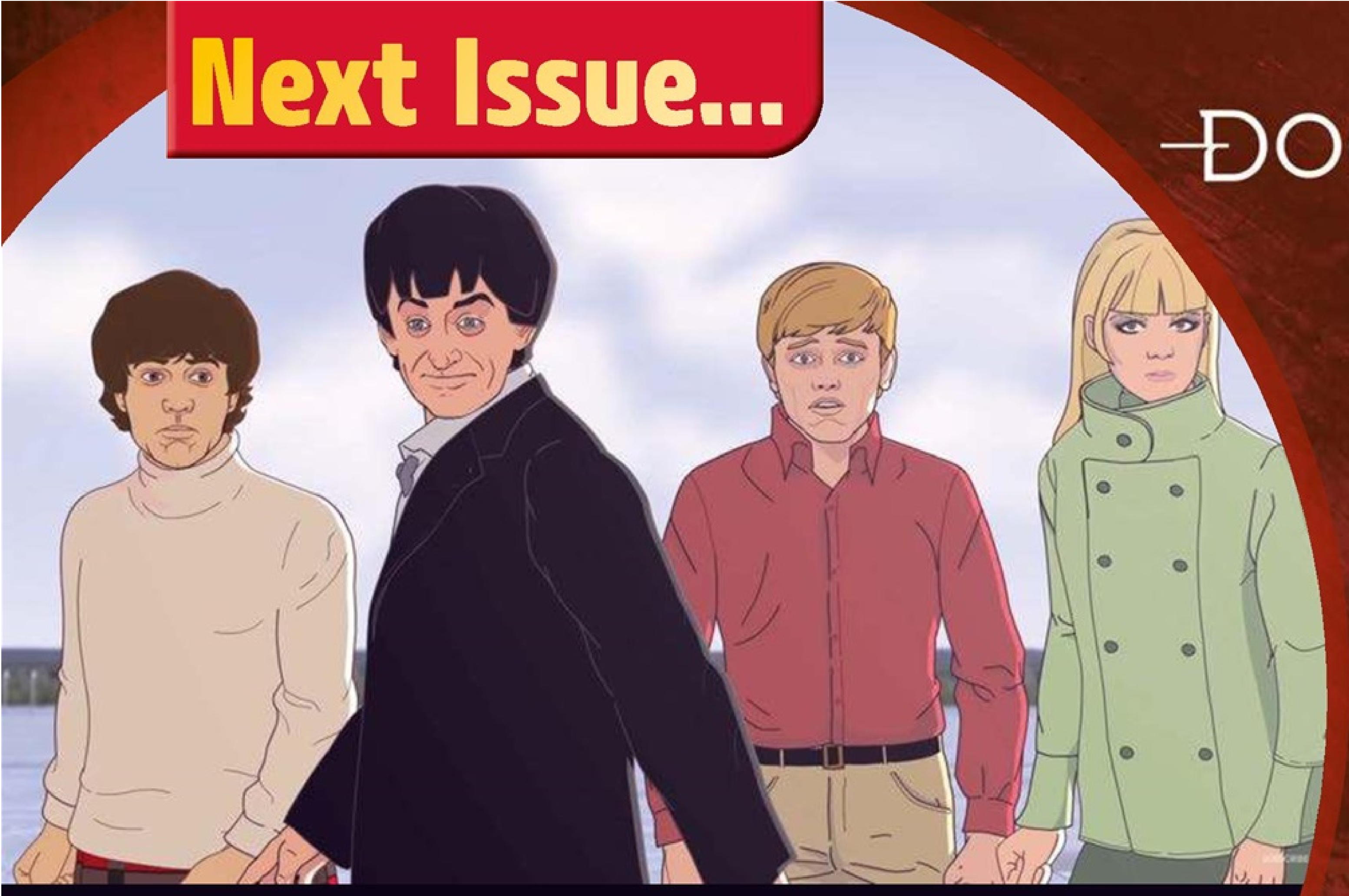

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The comic art of Bill Mevin

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